cinema canada

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Cannes 1976: Winners, Australians, Sales

Barry Greenwald Talks About Metamorphosis

Grierson Seminar / American Film Festival

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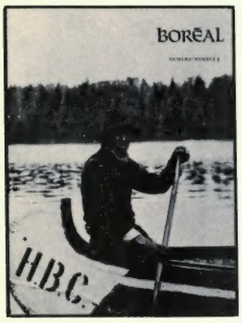

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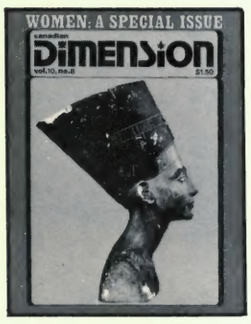

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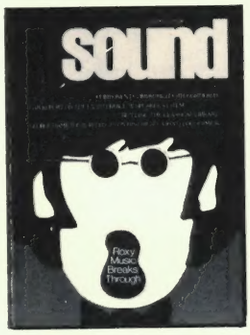

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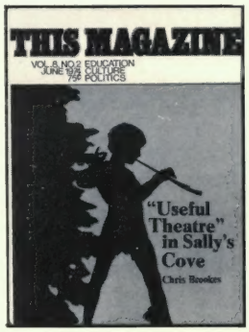

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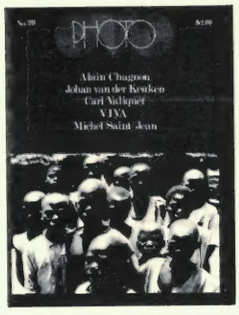

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June/July 1976
Third Edition, number 29

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Cinema Canada, founded by the Canadian Society of Cinematographers, is published by the Cinema Canada Magazine Foundation. President: George Csaba Koller, Vice-President: Jean-Pierre Tadros, Secretary-Treasurer: Connie Tadros, Directors: Agi Ibranyi-Kiss and George Campbell Miller. **Editorial information:** All manuscripts, drawings and photographs submitted must be accompanied by a self-addressed stamped envelope. While the editors will take all reasonable care, they will not be held responsible for the loss of any such submissions. Opinions expressed within the magazine are those of the author and not necessarily those of the editors. Cinema Canada is indexed in the **Film Literature Index** (Albany) and **International Index to Film Periodicals.** Member of the Canadian Periodical Publishers' Association. No part of this magazine may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without permission in writing from the Publisher. Cinema Canada Magazine Foundation is a non-profit organization: Canadian Charitable Organization no. 044-1998-2213. Published with the financial assistance of the Canada Council, the Ontario Arts Council and the City of Toronto. Second class mail registration no. 3081, return postage guaranteed

Subscription rates for ten issues yearly: normal $8.00, student $7.00, institutions $15.00, foreign $10.00. Notice of **change of address** should include your old address as printed on a recent issue. For subscriptions write to Box 398, Station Outremont, Montreal H2V 4N3, P.Q.

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REVERB

Our Thanks

Although we did not see the material you ran about MPL Table Talk in a recent issue, we have had several requests for Table Talk with notations that they had read about our series in your magazine.

Thank you very much.

Lynn Bigbee
Publications Editor
Motion Picture Laboratories, Inc.

Opinion vs. News

Stephen Chesley's statement that the film made by Insight Productions for the LaMarsh commission on violence in the media "blatantly advocates" censorship does not, I feel, belong in the Film News section in which it appeared (no. 26).

The statement, whatever its merits, is not a news item but an opinion, and as such, I feel, would be more appropriate in a review, an "Opinion" column, or in a feature article of opinion.

My own view is that **Reflections on Violence** presents a mass of mutually exclusive viewpoints on violence in the media in a relatively balanced alternation of sequences which leaves viewers free to respond however they like.

An example of this balance is seen in the ending. Although the final sequence in the film is devoted to psychiatrist Vivian Rakoff's rhetorical question concerning the effects of media violence on "one's perceptions and expectations of the world," the sequence just before it features Gordon Sinclair, who comments, "The idea that we should be a bunch of pablum-fed namby-pambies is nonsense to me." Rakoff's advantage as the last speaker in the film is compensated for, in this case, by Sinclair's more powerful camera presence, which he has perfected over years of broadcasting.

Some viewers say the film openly supports censorship. Others see the film as a bare-faced espousal of Gordon Sinclair's view that "Violence is damn well entertaining... and you're not going to stamp it out."

This range of reactions to the film affirms, in a way, one of my favourite aphorisms, which is that "We see the world not as it is but as we are."

Jaan Pill

Inaccuracy and Omission

Writings on the history of film in this country have traditionally suffered from the twin failings of inaccuracy and omission brought about partly through inadequate research and cross-checking and partly as a consequence of the notoriously fragmentary and scattered state of primary source materials on the subject. Unfortunately, once committed to print, a statement tends to assume an aura of veracity which can prove difficult to dispel. Hence errors and misconceptions as well as facts are passed along from writer to writer until it becomes difficult to distinguish between them.

I am disappointed to find that **Cinema Canada** has allowed itself to perpetuate this tradition. I refer in particular to the piece "The First Films In Canada", by Gary Evans, which appeared in the Historical Notes column, issue no. 26. It is a prime example of the sort of historical writing which does as much to confuse as to clarify an issue.

In an effort to undo the damage done, permit me to enumerate the errors immediately evident:

Paragraph 1:

"1896 was the year of the first film show in Canada."

– To be exact, 1896 was the year of the first motion picture **projection** in Canada. Films had been on view in this country through the medium of the Kinetoscope (a peep-show machine) since 1894.

"Ottawa used the Edison Kinetoscope..."

– The machine in question – the Edison projector – was known as the Vitascope, the Kinetoscope being a viewing machine only.

Paragraph 2:

"The first claim... was by Jack Green, magician, whose Ottawa show occurred in June, 1896, on an Edison Kinetoscope..."

– In fact, this particular show took place a month later. Green himself used to claim variously that it had occurred on June 15 or 16, but contemporary newspaper reports indicate that it took place on July 21.

– Green's actual role in this showing should be clarified. In 1896 the Ottawa Street Railway Co. extended its line out to West End Park at Britannia. In order to drum up business they arranged for a film presentation using the Edison Vitascope, which they leased from its Canadian concessionaires, the Holland brothers. As an added attraction the company engaged the itinerant magician, Belzac (John Green), for the first two weeks of the presentation, which ran until the end of August. His place in the program was subsequently filled by a variety of other performers. Although Green later did become an exhibitor – and his story is a colorful one – he was not himself responsible for the first Ottawa presentation of the Vitascope.

Paragraph 3:

"... also that only one other machine was in operation at that time in New York."

– Assuming that this is a quote from Green's letter as it appeared in Canadian Film Weekly Yearbook, 1951, p. 25, it should read:

"... also that only one other machine was in operation at that time in New York at the Eden Musee, if my memory serves me right."

– The omission of Green's qualifier, "if my memory serves me right", tends to give an unnecessary force of conviction to what turns out to be an erroneous statement anyway. The projector which made its American debut simultaneously at the Eden Musee and Keith's Union Square Theater on June 29, 1896, was the Lumière Cinématographe, not the Vitascope.

Paragraph 4:

"First four films – four colored boys eating watermelon, Black Diamond Express running 80 miles an hour, the New York Central Railway, a betting scene at Atlantic City, and La Loie Fuller doing the Butterfly Dance..."

– Again, if this a quote from Canadian Film Weekly Yearbook, "... a betting scene..." should read "... a bathing scene..."

– As for the films shown, contemporary accounts vary considerably, but none bears more than a superficial resemblance to the list cited by Green. This is none too surprising since the Green recollections cited date from almost half a century after the fact.

Paragraphs 5 &6:

– The Guay/Vermette exhibition of Lumière films and machinery is alluded to in several accounts of early Canadian exhibition, but none of the allusions bears either a concrete date or reference to any primary source. Ouimet's claim to have seen the Lumière equipment in Montreal early in 1896 seems unlikely. The Lumière Cinématographe made its U.S. public debut on June 29, 1896 and was shown at the Toronto Industrial Exhibition (later the C.N.E.) at the end of August. This latter showing was reviewed in the Toronto Mail and Empire on Sepember 7, 1896: "... The invention is a French one, made by M.M. Lumiere (sic) of Lyons, and – with the exception, I believe, of New York – has never before been shown upon this continent – **certainly never before in Canada."** (my emphasis)

Paragraph 8:

"He would open Montreal's first successful cinema in 1900 and within a few years was one of North America's wealthiest exhibitors of film entertainment."

- Ouimet opened the first Ouimetoscope on January 1, 1906. This is a particularly inexcusable error in that it contradicts statements made in an earlier issue of **Cinema Canada,** and bears the added distinction of an editorial footnote referring to the contradicted material.
- There is much evidence concerning Ernest Ouimet, but none to suggest that he was particularly wealthy, much less one of North America's wealthiest exhibitors. If anything the evidence as it stands would seem to suggest the contrary.

Paragraph 9:

"Perhaps after all, it is not important to establish historical firsts, for in terms of the film industry and film commerce, it was Edison's company which established itself firmly in the new North American market and attained a position of predominance, including a leading position in the infant newreel industry."

- If anything, this article **does** demonstrate the importance of establishing historical firsts. The importance lies not so much in their distinction as "firsts" but in their accurate establishment, forming a firm base for the construction of a true historical account.
- Regarding Mr. Evans' contention re the Edison Co., I would strongly suggest that he re-read his American film history. While Canadian film history is inadequately documented, American film history is relatively well established, leaving little excuse for such naive oversimplification.

In closing I would like to draw attention to the advertising material reproduced along with the article. The failure to identify these items renders tham thoroughly irrelevant to the article (they would bear little relevance to it even if identified) and negates their value as a part of the body of historical source material readily available to the public. This reduction of historical documents to the status of decoration would seem to indicate a rather superficial approach to film history. This too I find disappointing.

Michie Mitchell

Evans replies:

My thanks to Peter Morris and Michie Mitchell for setting the historical record straight regarding the conflicting claims for the first film projection in Canada. I came across the two sources I quoted at the Centre de Documentation Cinématographique of the Bibliothèque Nationale, Montréal. Both were in the unfinished and unpublished manuscript of a book which Hye Bossin, editor of Canadian Film Weekly, *was writing on the history of the film in Canada for the National Film Board in the early '50s.*

Jack Green's 1944 account of the event was written in his own hand in a letter to Bossin. The letter which Mr. Mitchell quotes appeared seven years later in the Canadian Film Weekly Yearbook. *It is apparent that some time between 1944 and 1951 Green modified his 1944 letter, but with the exception of the typographical error "bathing" not "betting", I am not guilty of having misquoted the gentleman.*

Bossin's version of the Ouimet account seems to have been proven now to be historically inaccurate and I join Mr. Morris and Mr. Mitchell in committing it to the dustbin of history. I am especially looking forward to reading Mr. Morris's and Mr. Co's History of Canadian Film.

To correct Mr. Mitchell's misreading of my statement about the position of predominance which the Edison Company attained, I refer him to Raymond Fielding's The American Newsreel 1911-1967. *Fielding states that Edison, Biograph and Vitagraph were the major producers of news films in this early period. "Such evidence that survives – copyright records. newspaper accounts, reminiscences, and the like – indicates that Edison was far and away the most prolific producer of news films during the pre-1900 period." (page 16) It was these companies (and Edison's in particular) to which I was referring when I mentioned the infant newsreel industry in North America and not Pathé Frères. Newsreel, Vitagraph's Monthly of Current Events or the Gaumont Animated Weekly which dominated the market a decade later.*

Finally, I would like to call attention to the excellent film library of the Centre de Documentation Cinématographique, located at 350 McGill Street, Montreal. While much of their primary source material remains uncatalogued, I uncovered a significant amount of material related to the documentary film movement, John Grierson and the early years of the National Film Board. Desides the 13,500 volumes on film and film-related subjects, the library has some 450 periodicals, including a number of complete collections of early film magazines. This treasure of information is under the direction of M. Pierre Allard.

Gary Evans

Historical research is an arduous and delicate thing, and new truths are always possible. Both Mr. Mitchell and Mr. Morris (who contributes to Historical Notes in this issue) chose to respond to Mr. Evans' article. They, however, do not agree upon the spelling of John Green's name; is it "Belsaz" the Magician or "Belzac" the Magician? We trust that one will write us a letter next month to clarify the question and that we can brighten up a long, hot summer with the continuing debate over the first film to be seen in Canada. – Ed.

Of Programme and Colour

In order to leave no possible doubt in the minds of **Cinema Canada** readers I would like to clarify a couple of points pertaining to the March issue (no. 26).

Although I am listed (page 3) as a contributor (Historical Notes) it should not be assumed that I have an editorial function in relation to this column. I do not. To be more explicit, I had not seen the contribution of Mr. Gary Evans and was totally ignorant of its contents.

My second point concerns the item for which I was responsible (page 41) which did not appear in its original form. Six months ago, when I was first asked to contribute to **Cinema Canada,** I was given a style sheet which specified English spelling. As submitted my contribution conformed to this standard. The change to American spelling was done without my knowledge, much less my consent. I have since been given to understand that this is to be standard from now on.

I am, to say the least, surprised that **Cinema Canada,** for all its pious pronouncements on Canadian content, should choose to adopt American spelling and this at a time when more and more Canadians are manifesting their rising consciousness of the cultural and economic domination exercised over them by the United States.

Dare I, as a 'new' Canadian, add that this initiative seems to me to be particularly unfortunate considering that the editors of **Cinema Canada** are 'new' Canadians.

The question of Canadian content brings me to the cryptic box on page 9. Now really! If you have an answer to the accusations leveled by this sister publication which must remain nameless – and I'm sure you have – just print it, tell us all who it's aimed at, and get it over. Or forget it!

An uneasy conscience? As the bard put it, "Uneasy lies the head that wears a crown." Yes indeed. And well it might.

D. John Turner

D. John Turner has always been listed among the contributors to **Cinema Canada** *and never among the editorial staff. It is clear that contributors have no responsibility for articles except those which carry their byline. Out of courtesy, he was informed that Mr. Evans' article was to be run since he, Mr. Turner, had contributed nothing to Historical Notes for two months.*

In all, the editors changed the spelling of two words in his article: programme *and* colour *became, respectively,* program *and* color. *Despite our specific request to contributors to use English spelling, over 80% insist on using American spelling and the time spent changing copy and the risk of increased typographical error made us abandon the use of English spelling. There are more important battles to be fought... Mr. Turner was, however, sent the galleys of his article and was aware of the changes before the article was printed.*

"New Canadians," yes; and aside from the Indians and Eskimos, we're all new Canadians, aren't we?

Yes, some do seem to have an uneasy conscience. We have responded to our sister publication and the response is available to all who want it. In our opinion, the debate didn't merit space in the pages of **Cinema Canada.** *– Ed.*

FILM NEWS

Major Developments

BRYCE COMMISSION: Wandering about the country at the moment is a very curious royal commission, the Bryce Commission looking into corporate concentration in Canada. Early in February it came into contact with the film industry, specifically the distribution and exhibition sides, as the Council of Canadian Filmmakers presented a brief in writing. And on April 27 the commission asked the CCFM to elaborate its brief in person at the Toronto hearings. What followed was an educational experience for the commissioners, as they were initiated into some of the eccentricities and intricacies of film biz. And that's what they wanted; not numbers but principles, and information as to how the system works and what the iniquities are.

The CCFM explained that film distribution and exhibition in this country is a classic example of market control by too few companies. Add the fact that the companies are mainly foreign-owned, and you have an impenetrable wall facing the Canadian production industry. The CCFM was not prepared to follow through with their facts and propose solutions (quota, levy), but Bryce insisted, saying that the parameters of his inquiry are set by him, not some preordained limits. Sandra Gathercole and Kirwan Cox, representing the CCFM, brought along John Rocca who, as has been outlined in **Cinema Canada,** also has a beef with the major exhibitors and distributors, and he outlined his experience.

On the other side (or mostly in the audience) were the major distributors, and up on the stand were George Destounis, Harry Blumson, and, via letters, the Canadian Motion Picture Distributors' Association and Bellevue Film Distributors. Their main complaint this time was the CCFM's figures, and Famous Players asked to present a further brief (they had presented one earlier during the commission's Montreal hearings).

The overall impression is that the commission reacted strongly to the CCFM and Bryce has asked for further information. The process is far from over.

CRTC: Meanwhile in Ottawa, the 50th Anniversary Convention of the Canadian Association of Broadcasters was taking place, and up stepped new Communications Minister Jeanne Sauvé to chastise them for not curtailing violence or developing alternative types of Canadian programs, and at the same time to make a crucial announcement regarding a possible change in policy: broadcast outlets may be able to participate financially in cable systems in their own cities. The CRTC has tried to prevent such a crossover, but the intention now is to allow the cable profits to be applied to producing Canadian programs; the intention, says Sauvé, is to preserve profits and Canadian identity, because "if there is a singular problem today, it is the domination of our airwaves and our cable systems by American programs."

The request for more Canadian emphasis was repeated by CRTC Chairman Harry Boyle, and neither he nor Sauvé exactly brought joy to the broadcasters' eyes. But as they heard what was happening in Toronto, they probably cried. For as owners of the outlets for broadcasting, they were presented with a new adversary: pay-TV was being started in Toronto.

PAY-TV is booming in the US, where it has over 650,000 subscribers now, and that should reach a million in 1976; 42 per cent of cable customers in Manhattan take pay-TV. And ironically one of the first pay-TV experiments was in Toronto some dozen years ago; it failed, probably because Toronto receives so many stations already that pay-TV offered no real alternative. And going out was much cheaper then.

But now it's back, and a direct challenge is being presented to the CRTC on two fronts. In one self-contained group of apartment buildings, an unlicensed company is putting signals into residents' homes, but they aren't technically under CRTC coverage because they aren't using an antenna, whether master (MATV) or cable (CATV). Two Toronto cable companies saw this move and, in direct contravention of CRTC guidelines, have together formed a third company to place signals in the apartments of two huge buildings downtown.

Both companies will initially offer recent feature films supplied by an American firm: that means no Canadian content and most of the money leaving the country. The CRTC has been against pay-TV because it can take away audiences from regular channels, especially Canadian ones, thus lowering revenues as it splits the audience even further than the cable and station expansion has done. At the broadcasters' convention Boyle mentioned that the CRTC recognizes the coming of pay-TV as inevitable, but although he urged Canadians to acquire control of it before it's too late, he offered no idea of how the CRTC will cope with the problem.

One result may be that Canadian film companies will make features for pay-TV, and they'll be included in the packages of foreign features for broadcast. That, however, also sounds familiar, sort of what has happened in the theatrical film industry. As of the beginning of May, that's how it all stands: confusion in the midst of action.

Stephen Chesley

PAY-TELEVISION: The ground rules for the commencement of pay-television service in Canada were laid out in speeches by Communications Minister Jeanne Sauvé and CRTC Chairman Harry Boyle at the annual meeting of the Canadian Cable Television Association held in Toronto June 2.

Mme. Sauvé put forward three objectives and three options for achieving them. She then asked for opinions from the public by September 1, 1976.

The objectives: "First, it must provide a range of programming which does not duplicate that now offered by broadcasters and must do so without siphoning programs from the broadcasting system ... Second, it must ensure the production of high-quality Canadian programs that Canadians will watch. Third, it must ensure that programs are produced in Canada for international sale."

The options: "First, individual licensees; second, a consortium which could involve various combinations of cable operators, broadcasters and representatives of government; and third, a pay-television network which could be either a public or private corporation."

The minister said she favors the network approach, but warned that pay-TV must not fall into the trap of the motion picture industry where foreign interests control the financial resources needed for Canadian production.

Boyle added that the government will make a national policy decision on pay-TV after receiving comments from the public by September 1, 1976.

Already a group of cable operators have incorporated their "Pay Television Network Ltd." with promises of 15% of the revenues going into Canadian production (estimated pay-TV revenues – $120-250 million). The broadcasters are not well advanced in their pay-TV thinking, but CTV has already asked for a share of the pie. Public enterprise is quiet (sleeping?). The Council of Canadian Filmmakers congratulated Mme. Sauve on her speech and announced a pay-TV seminar in July to develop a policy for the benefit of the program production industry.

Kirwan Cox

IMPERIAL OIL, in what one hopes will be the start of a small trend, has moved from hockey to culture. It will bankroll a major seven-part TV series on immigration to this country, emphasizing the importance of various ethnic groups in the development of Canada. Plans are for broadcast simultaneously in English and French on the CBC in 1977, and for a repeat of the series in 1980. The latter date marks the 100th anniversary of Imperial Oil, and this birthday provides the reason for the epic production.

The title will be *The Newcomers, Inhabiting a New Land.* The project will be produced for Esso by Intervideo, the company run by Richard Nielson and Pat Ferns, who are responsible for many TV films, including the

Malcolm Muggeridge series *A Third Testament.* Executive producer for Imperial Oil will be Gordon Hinch, a former TV production hand. Ultimately the series will be made available for educational distribution, complete with study guides, books, paperbacks, and coffee-table books.

The approach is to combine drama and documentary, and to help with the history Esso has an 11-member advisory board. Writers working so far under story editor Charles Israel include Alice Munro, Al Purdy, George Ryga, Timothy Findlay and Guy Fournier. Eric Till leaves for the Northwest Territories soon to film the first segment, *Prologue,* about the native peoples. Jean-Claude Lord will direct the second episode.

ACTRA: For the record, here's a list of the winners of the ACTRA Awards, broadcast from Toronto in late April: Jane Mallet won the John Drainie Award, Harry Brown was named Best Radio Public Affairs Broadcaster, Warner Troyer was cited as Best Writer in a Visual Documentary, Adrienne Clarkson and Warner Troyer shared the Gordon Sinclair Award for Outspokenness, John Howard of Winnipeg received the award for Best Public Affairs Broadcaster in TV, Pierre Juneau received a Special Recognition Award, Ted Allen won the Award for Best Visual Drama Writing for **Lies My Father Told Me** (the only feature film effort to win any award in the entire evening), Max Ferguson and Allan McFee shared the award for Best Radio Performance, Fred Sgambatti received the Best Sportscaster Award, Peter Kent of CBC won the Best News Broadcaster Award, Elizabeth Gray of Ottawa won the Best Writing Award for Documentary Radio, Harry Bruce won the Best Radio Dramatic Writing Award, Al Waxman was named Best Performer in a TV Series, Jayne Eastwood received the Earle Grey Award for Best Performance in a Non-Feature Film or TV Role, Chris Wiggins won the Andrew Allen Award for Best Radio Dramatic Performance, *Pro Nobis Pectoribus* was cited Best Radio Program and *Emily Carr* was named Best TV Program of the Year. It was a relaxed, smooth show with a remarkable number of enjoyable acceptance speeches.

Festivals

The big fall festival that makes its first appearance this year is Toronto producer Bill Marshall's Festival of Festivals. To be held at Ontario Place in Toronto from October 18 to 24, the programming will include the best selections from the top film festivals held each year outside of Canada – and there are 400 of them – as well as a North American premiere and world premieres from Hollywood. It's the cream of Cannes, Berlin, Edinborough, Los Angeles and so on, says Marshall and he hopes it will be the start of an annual event. Also included will be a series of special-interest festivals, for example an afternoon of documentaries, as well as a producers' conference featuring foreign guests but mainly for Canadians. He's been working on it for a year and a half, and now sees the budget at $300,000, with nine people on staff this summer growing to 40 or 50 at festival time. "The Kaels, Reeds and others will be here. It's a first-class world festival." To bring off the budget, he's obtained funds from government sources – about one-third – and private sources for the rest. Some input comes in services: Harbour Castle Hotel will provide office space and house the guests. He's visited other festivals to recruit experts to help set it up, and he's been constantly travelling to other festivals to find films, all of which he'll choose himself.

And don't forget the World Animation Festival and Ottawa 76 during the first two weeks of August, organized by the Canadian Film Institute.

Random Notes

In the wake of increasing investment in foreign movies by Canadians, the Secretary of State Department and the Ministry of Revenue are holding meetings. The object is to lower the current 60% tax write-off on foreign film investment to 20% (for Canadian films it's 100%). Despite the tax benefits of investing in Canadian films over foreign efforts, money continues to flow to **Story of O, Conduct Unbecoming, The Odessa File, The Klansmen,** and now **Won Ton Ton: The Dog Who Saved Hollywood.** That's more than has been invested in Canadian features in the recent fall surge, and it leads one to ascertain that the real reason for investing in movies is to make money from the film revenue, not to prevent the government from collecting. And that's the psychology that should govern attracting investors for Canadian films.

Last Tango in Paris had its Nova Scotia premiere in late April, somewhat belatedly due to the banning of it by the provincial censor board. But the board, due to a valiant battle by journalist Gerald McNeil and his lawyer, has been transformed from a cutter to a classifier, and hence **Tango**'s debut. But McNeil is still $14,000 short of his $25,000 costs, and is seeking financial contributions. And he still will probably have to fight a provincial appeal of his court victory. Nor has he seen the film yet; he's now posted in Ottawa, where it played ages ago... On another financial front, Crawley Films is feeling the crunch of a cash-flow problem, due to having two $500,000 features in circulation. Hence they've sold their Chelsea, Quebec, studio to the federal government, and laid off some staff. Also costly is Crawley's current legal battle with Universal; it claims they neglected to distribute **Janis** well.

Canada Council senior arts grants for filmmakers were awarded to Gilles Carle, André Forcier, and Bill Fruet... Gail Scott has been appointed a field producer for CTV's W5. Up to now she's been covering Ottawa's surreal political world for the network... CBC Drama head John Hirsch's production of **The Dybbuk** picked up three Los Angeles Drama Critics' Awards: the play was cited as Distinguished Production, Hirsch himself as Distinguished Director, and lead actor Nehemiah Persoff as Distinguished Actor...

Cold Journey, the Martin Defalco film made some time ago, was premiered in La Pas, Manitoba, where some of it was shot. The NFB feature tells the story of an Indian boy's inability to adapt to his changing native world or the different white world, and was made with an Indian crew assisting and being trained via the shoot. Distribution will be in the immediate Prairie areas where those who can connect best with the film live. The cast includes Johnny Yesno, Buckley Petawabano and Chief Dan George... René Bonnière's NFB film **A Sense of Place,** made to mark the UN housing conference, Habitat, held in June in Vancouver, was shown on CBC on June 9...

Stephen Chesley

Janis produced by Crawley

ONTARIO

TVO – As the other TV seasons expire into reruns, TVO, the Ontario educational network, continues to present new efforts. Among the April showings were Don Shebib's study of the life of old people; **We've Come a Long Way Together; Buenos Dias Companeras,** about the life of present-day Cuban women produced by Vivienne Leebosh and featuring translations and interviews by Selman Bryant-Fournier; and a theme evening on native peoples, beginning with a Buffy Sainte-Marie concert featuring Harry Belafonte as narrator, an examination of the exploitation of Indian lands written and directed by Ron Kelly and called **I Can Get It for You Wholesale,** and concluding with **To Walk With Dignity,** a comment from the Indian point of view by Duke Redbird.

On May 12, the York University Department of Film held its annual showing of student films. This year the event took place at the Art Gallery of Ontario, and for the first time third-year efforts were added to the fourth-year-level films... York's head of film, John Katz, is off to California for a sabbatical next year. Acting head will be Stan Fox... Bruce Raymond has had no better economic luck with Toronto's Studio Centre production studio than his predecessors, and has refused his option to buy and moved his offices out. The owners, Cambrian Broadcasting, are running it for now.

VISION IV of Toronto have gone their separate ways officially. Dick Shouten is now with Video Program Services; Bob Clarke, Victor Solniki, and Barry Leyland are off on their own; and the fifth member, Harve Sherman, has several projects in the works, one of them possibly with Universal Studios. Last fall, Sherman on his own produced **Shoot,** and it's set to open in June, with Ambassador handling domestic distribution and Avco Embassy having the American rights. European rights have also been sold.

THE DAN GIBSON-KEG Production of **Grey Owl** is still in the planning stages, but the film becomes firmer all the time... Larry Dane, producer, and Peter Carter, director, have revived

Peter Carter

Rituals for shooting this summer. Pic was originally scheduled for last summer and concerns hunters in our primitive north woods.

CCCP – Toronto filmmakers Dennis Pike and Ivan Goricanec of Certified Canadian Content Productions have completed five three-minute films based on Indian legends for Avatar Learning, the production arm of Encyclopaedia Britannica Films.

AT THE CBC, Peter Pearson has signed a three-film contract, two of which will be in the returned, highly successful journalism series under producers Ralph Thomas and Stephen Patrick. Already complete for the series is **Ada,** a film by Claude Jutra about women in a mental hospital, with a cast that includes Kate Reid, Jayne Eastwood, Janet Amos, Anne Anglin, and Sabena Maydell. During late April Don Haldane directed a Rudy Wiebe script filmed in Winnipeg and based on the Garrison Dam project. Show is called **Someday Soon Before Tomorrow.** Also in planning stages are stories about the recent B.C. penitentiary riot and killing, Newfoundland miners dying of radiation, an aging hockey player, and one based on recent Montreal criminal investigations.

CBC is repeating two of its top documentary series this summer: *The Days Before Yesterday* and *The Tenth Decade.* As well, the best of the *Performance* series will be shown on Thursdays at eight pm... Denis Héroux' **Born for Hell** and the Harold Greenberg investment **Echoes of a Summer** both played Toronto at the end of April.

Stephen Chesley

QUEBEC

OLYMPIC FILM: The NFB, producer of the official Olympic film for the Olympic organizing committee, will pay a quarter of the total budget of $1,200,000. Of this sum, $300,000 is earmarked for distribution costs. Jean-Claude Labrecque, director, is seconded by three NFB directors: Marcel Carrière, Georges Dufaux and Jean Beaudin. Jacques Bobet is producing this extravaganza which uses 25 crews at 22 sites (120 people in all) to film the 21 disciplines present at the Games. Filming started two weeks before the Games opened. A rough cut should be ready around Nov. 30, and a final mix by April 30, 1977. Labrecque is abandoning the 35 mm used at Mexico and Munich to return to 16 mm. It was thought that 16 mm could better catch the fluid nature of the activities, and was more in keeping with the *cinéma vérité* technique for which Canada is renowned.

COJO-CULTURE. The official Olympic cultural film has been contracted to Les Productions du Verseau, and is being directed by Aimée Danis and Michel Beaudry. During the entire month of July, Montreal is celebrating, and cultural activities abound. Sherbrooke St., from Atwater to Papineau, has been declared the "Corridart" where open-air theatres, clowns, music and dance are continuous. The film should document these activities as well as those at the Olympic Village (Oscar Peterson, Charlebois) and the more classical offerings in theatres all over the city.

The film is entitled **Ladies and Gentleman, Summer!** and is structured around Reynald Bouchard, actor, and Annette Av Paul, ballerina, who will tie the diverse episodes together. Brian MacDonald is responsible for the choreography and Jean Sauvageau for the music. Daniel Fournier is the director of photography and Francine Gagné the assistant director. In all, the film should cost $200,000, the entire amount coming from the Olympic Organizing Committee.

APFQ-SNC: Negotiations began seriously on June 30 between the Quebec producers' association and the technicians' union. Production had come to a virtual standstill in early June and several companies were losing customers or moving their productions elsewhere. A deadlock had been created when the technicians insisted that the producers recognize the 1974 collective agreement (imposed unilaterally by the SNC) as the basis for negotiation. The APFQ had refused, insisting the agreement must be freely negotiated. The deadlock was broken when lawyers for the two sides were able to come to terms. Presently production is back to normal. If and when a collective agreement is concluded, it will be the first time such an agreement has been negotiated in Quebec.

APCQ. The Association des propriétaires de cinémas du Québec (Quebec theatre owners association) had its annual meeting on June 9 in Quebec City. At that time, two motions were pressented: one concerning pay-TV, and one about parallel movie circuits (films shown in colleges and universities, church basements, lodge halls, etc.).

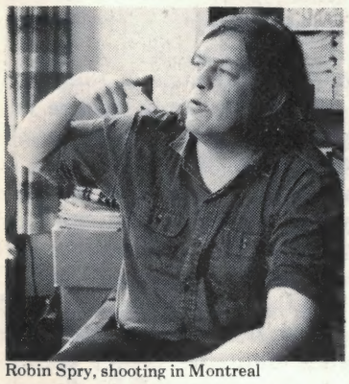
The theatre owners fear that competition from the pay-TV networks may seriously diminish attendance in the theatres, and hope that all legislation brought down will be written with an eye to creating harmonious relationships between themselves and the networks. They also request the following: that exhibition permits be granted on a regional and even local basis; that theatre owners be able to own or to participate in pay-TV networks; and, finally, that the APCQ be consulted before any such legislation is voted.

As for the parallel circuits, the APCQ is concerned about their commercial exploitation – concerned because of the possibility of profiteering and because of the consequent lowering of the standards of the films being shown. It moved that the government legislate to insure that all parallel circuits will be free to the public, and that some control be exercised to guarantee the cultural and/or educational quality of the films being shown.

The election of officers for the year 1976-77 followed.

Claude Tremblay (Mont Laurier) was elected president, ending a four-term stint by Paul Gendron (Victoriaville). Vice-presidents are Pierre René (Cinémas Unis) and Jacques Patry (International Cinemas). The new treasurer is Marcel Venne from Joliette. Sixteen other directors were elected and will be responsible for ongoing business with Tom Cleary, executive secretary.

ROBIN SPRY wrapped up the shoot of his next feature, **One Man,** on July 2. This National Film Board production, filmed in 16 mm, took seven weeks to shoot and is scheduled to run about 2 hours. The story tells of a TV journalist doing a pollution story who uncovers evidence of a chemical plant emitting poisonous gases, and reports on it. The subsequent publicity puts his life in danger. The crew includes Roger Frappier, assistant director; Doug Kieffer, DOP; John Kramer, editor; Claude Hazanavicius, sound; and actors Len Cariou (playing Jason Brady), Jayne Eastwood (his wife), Carol Lazare, Barry Morse, Jacques Godin, Jean Lapointe, Marc Legault and others. Michael Scott is the producer.



Robin Spry, shooting in Montreal

HARRY GULKIN PRODUCTIONS started shooting **Jacob Two-Two Meets the Hooded Fang** on July 5 in Montreal. Taken from a children's story by Mordecai Richler, Gulkin hopes to make a film which will appeal equally to children and adults. The film stars Alex Karras (well known as the man who hit the horse in the face in **Blazing Saddles)** as Hooded Fang and Stephen Rosenberg as Jacob Two-Two. The budget is over a million dollars and was funded by a group of Canadian investors, a group of American investors, and by Famous Players. The project was turned down by the CFDC.

Connie Tadros

THE PRAIRIES

WINNIPEG. Filmmakers are co-operating in the Prairie Provinces. Winnipeg film producer Norm Bortnick is in Saskatchewan for summer filming of a series by the new Sask-Media organization. Former Winnipeg producer Rudy Gijzen heads the Saskatchewan government production house.

It's hands across the border with the CBC as well. Producer Randy Roberts of CBC Regina and Winnipeg filmmaker Ron S. Williams are planning a Regina-made film drama, a new adventure for the small and relatively new CBC outpost. Regina crew members worked on **The Larsens,** a one-hour CBC Winnipeg film comedy. Toronto's Jane Mallett and 83-year-old veteran actor George Waight of Winnipeg starred in the film. When the old-age pension check isn't enough to live on, the couple subsidizes their income with shoplifting and other "activities" that they could tell their grandchildren about.

Dave Dueck Productions recently released a dramatized documentary **Memo's Reins.** The 1½-hour film travels through time telling the history of the Mennonites, whose numbers are great in Manitoba. The filming took place in Alberta near Banff, Steinback in southern Manitoba and in Winnipeg.

CBC Winnipeg is filming three more dramas in 1976. Don S. Williams, producer-director of the **Larsens,** begins in late August an ambitious project simply called **Moses.** The unique Carberry Desert, a freak of nature in the middle of the Prairies, will become the set for the Biblical story told in music and dance by the Sara-Somer Chai Folk Ensemble, a Winnipeg Jewish folk group.

Williams will also direct **Meldia and the Ducks** for producer Dereck Goodwin, new to western Canada from the BBC, as well as for *Beachcombers* in British Columbia. And if your script is ready, yet another drama will be filmed in Winnipeg next winter. Don S. Williams, c/o CBC Winnipeg would be the place to send it, as no decision has been reached yet on the script.

Tom Fletcher's F.S.I. productions has been screeening **Moody Manitoba** around the province. The show promotes Manitoba's "outback". Toronto cameraman Richard Stringer did the very picturesque photography.

Another Toronto cameraman, Vic Sarrin, is in Winnipeg to film a CBC Toronto drama, as well as a documentary on the history of the CCF (forerunner of the NDP). Sarrin and company will be utilizing the new color negative processer at Ken Davey Productions. Lab owner Gunter Henning and CBC Winnipeg Film Director Paul Martel gave the new equipment a good test. Some 16,000 feet of 7247 exposed by cameraman Don Hunter launched the new service. Rushes are now available to crews filming dramas in Manitoba.

Music composer Dave Jandrich along with Graham Doyle and Connie Bortnick will produce this year's film items for *Sesame Street.* Fifth-season cameraman Don Hunter will not complete the project this summer as he will be working for UNICEF under the direction of Toronto producer Denis Hargrave.

The pair are off to Sri Lanka and South Korea to film two half-hour children's programs, a CBC-UNICEF co-production entitled *Children of the World.* The project is now in its twelfth year. Cameraman Warren Weldon and Ben Matilainen will continue the Winnipeg *Sesame Street* filming with researcher Susan Chipman, a three-year veteran on the show.

Myron Kupchuck, CSC, Cliff Liebricht, Don Hunter and Gil Cormier will represent Manitoba at the Olympics among the more than 50 film crews.

Vic Wintoniak of CBC Edmonton will also make the trip. The recent opening of a CBC-TV station in Calgary sent former Winnipeg camera assistant Jim Worobec to Calgary.

Don Travis

WHO'S WHO ?

The Contest

This issue's cover is just a smattering of the faces and bodies to be seen at Cannes. **Cinema Canada** offers a free subscription to those who can identify the most photos. If you're already subscribed, we'll send the sub on as a gift to a friend.

How to Enter

Just number a piece of paper from one to thirty, and start in the upper left-hand corner; work down and across the page. Send your answers and guesses to the address below before the 15th of Sept.

The Results

The results will be announced in the October issue of **Cinema Canada.** Good luck. And don't worry — a few of the photos are of anonymous people, as well you may have guessed.

Cinema Canada
Box 398, Outremont Station
Montreal, Quebec
H2V 4N3

Alice in Never-Never Land

by Stephen Chesley

To the rest of the country, it may seem that Ottawa is some sort of Alice in Never-Never Land, a bureaucratic garrison on the Rideau that ventures out to view the rest of Canada intermittently, and consequently knows little about the real world. But Ottawa does have one advantage over the rest of us: while gossip and rumor are part of our lives, Gossip and Rumor are the capital's main life force. Speculation is the lifeblood of the bureaucracy, and as it heats up so do the pulses of the various departments involved. In short, it's fun, because Gossip is respectable. It even gets things done by acting as trial balloons.

April was film's turn. A story was leaked to the media that revealed Secretary of State Hugh Faulkner's plans for our beloved industry. Actually the story described Faulkner's timetable to come up with a policy. And so dinner conversation turned to 'What does all this mean if it's true?'

According to 'insiders', the Robert Tompkins management study on the film industry, ordered by Faulkner some time ago and scheduled to be finished in late March, proposes the creation of a supergroup to oversee the film industry, reliance on the private sector rather than expanding government programs, retaining the CFDC investment, and the appointment of a head for this superagency. A Film Czar. Government Film Advisor Sydney Newman, currently examining the film industry for Faulkner, and current Government Film Commissioner André Lamy both jumped in with memos favoring the agency, and, of course, implying that each of them was the obvious choice for czar. Great stuff. And everybody started speculating about Faulkner's response, the future of the industry, etc.

Two things are clear: the believability of such a program, and the fact that Faulkner has to come up with something fast. Also obvious is the trepidation with which such an idea should be viewed.

For several years Faulkner has been harassed by the industry without let-up. Because his film advisors, such as Des Loftus, while nice men, took too long to try and understand industry thoughts, and had titles that were too small to act as officials with power, Faulkner himself is still the centrepiece. With a film czar he gets the flak deflected; choosing a smooth politician such as Newman, who is not even afraid to go outside and meet the constituents, would be terrific. Choosing someone like Lamy, recently from private industry, would maintain the Liberal position of not too much government involvement in anything on the surface. Yes, that's terrific too.

But most of all, Faulkner needs a policy fast. The CFDC money will last only until next spring, and that's because when film SOS people went before the Treasury Board last fall for CFDC financing, Board head Jean Chretien asked an embarrassing question: Where's the Film Policy? And when he saw none, he gave the CFDC only enough to last until March '77. Any policy will pretty well do; Faulkner presented the publishing industry with an ineffectual policy, but it was an official policy, and it showed where he stood and dampened the din of clamoring. It doesn't ever stop the yelling, but governments survive by throwing crumbs and then saying they've done their part.

What about the idea itself? Pity the poor filmmaker. Filmmakers in this country, and I include producers in the designation, spend much energy getting the film together, and the process is one of continual rejection until you hit the right moment, personality, and situation. Now you can go to the Canada Council, the CFDC, the NFB, the private sector, provincial arts councils, and maybe even TV if your idea is suitable. With enough targets you've got a chance to score on one, so that some adjudicator's personal taste or a producer's headache or your nonexistent track record won't wipe you out. Consolidating all or most of the government sources – even if, as is part of the speculation, you divide the industry agency into sections – means placing a greater chance of failure on the person trying to put the film together. There should be more sources, and none of them should be run by civil servants – especially since they're impossible to teach unless they come from the outside world, and too often they're just in their positions as a result of a shift around Bureaucratland.

Sydney Newman immediately denied all he had said without denying anything in a great letter to the newspaper. Speculation says that the Tompkins report will be made public by the time you read this, a strange move because ministers don't have to make commissioned reports public, and certainly Hugh Faulkner hasn't let his mind be known about anything in the past. And Faulkner supposedly wants industry dicsussion through the summer and a law drafted in the fall to the put through Parliament by the winter.

The whole concept of an industry czar is not new; it was thrown around during Gérard Pelletier's regime as Secretary of State. And if you think of the kind of man needed, he would have to know the industry well; portray the nationalist sympathizer without really altering the whole game in any significant way; be able to take flak from friend and foe alike; articulate something coherent; be outside the top echelon of the industry directly (Newman and Lamy aren't in strong positions because usually czars aren't chosen from competitors in the nobility); be a true blue Liberal but without too much partisan temperament in the job; look like he'll stay for a while because it's where he would want to be; be available at exactly the right time.

Like Pierre Juneau, maybe? □

ORGANIZATIONS

CSC

Canadian Society of Cinematographers

22 Front St. West
Toronto, Ontario

The Annual General Meeting of the Canadian Society of Cinematographers was held on May 8, 1976 at Astral Bellevue-Pathé Ltd. in Toronto. A new board of directors was elected and is as follows:

Harry Makin c.s.c. - President

Norman C. Allin c.s.c. - Vice-President

Terrance Culbert c.s.c. - Secretary

Roy Tash c.s.c. - Treasurer

Bob Bocking c.s.c. - Membership and Nominations

James Kelly c.s.c. - Education and Training

Robert Rouveroy c.s.c. - Public Relations.

CCFM

Council of Canadian Filmmakers

Box 1003, Station A,
Toronto, Ontario, M5W 1G5
(416) 869-0716

The Annual General Meeting was held in Toronto on May 6. The meeting got off with a bang as Astral Films delivered a notice that they were suing the CCFM for libel and slander over a statement in *The CCFM Newsletter* which questioned distribution practices for Canadian films.

Chairperson Sandra Gathercole reported on the previous year's activities which included opposition to the Secretary of State's voluntary agreement with Famous Players and Odeon announced August 5, 1975; a number of briefs to Ontario and meetings with the Minister of Culture and Recreation Robert Welch (without visible result); an appearance before the CRTC on behalf of the public enterprise alternative for pay-TV; support for the request to initiate a combine investigation on Feb. 4, 1976; a brief and appearance before the Bryce Commission on Corporate Concentration on April 27, 1976; initiatives to develop film policies for political parties in opposition at the federal and provincial level; support for the Rocca Case in Halifax; and a number of other initiatives.

The CCFM effort might be summed up by the fact that Pierre Juneau told the directors of the Canadian Forum that CCFM is the best lobby in Ottawa while Hugh Faulkner has told many people that CCFM is the worst.

Election of individual representatives – Sandra Gathercole; Kirwan Cox; Allan King; Gordon Pinsent; Pen Densham; Natalie Edwards; Grant McLean; and Henry Comor (resigned).

The CCFM executive gave Ms. Gathercole the "Persistence of Vision" Award.

Robin Chetwyn attended the meeting on behalf of the Canadian Film and Television Association. He said that group would like to be closer to the CCFM. Don Hopkins and Beryl Fox discussed the NFB-Toronto production unit.

Executive representatives included Fiona Jackson (BCFIA); Margaret Collier (ACTRA): Don Wilder (Directors Guild); Monty Montgomery (IATSE); Bill Boyle (Toronto Filmmakers Coop); Robert Rouveroy (CSC); Patrick Spence-Thomas (NABET 700); John Watson (Editors Guild). Also attending were over 200 of the faithful.

The CCFM intends to put out a special pay-TV edition of the newsletter (finances permitting) for a special pay-TV seminar to be held at the end of July. The CCFM will invite all pay-TV license applicants to explain their position as well as government representatives, broadcasters, and groups with pay-TV experience. We then will put together a pay-TV position paper representing the pay-TV option which we think best suits the interests of the program production industry and the public. Such position papers must be presented to the CRTC by September 1, 1976.

We welcome any or all information, opinion, or analysis of pay-TV for our newsletter, seminar, and official policy. The sooner the better. Details on the seminar to be announced soon.

SFM

The Society of Film Makers

7451 Trans Canada Highway
Ville St. Laurent, Québec
(514) 333-0722.

The Society of Film Makers has requested the Canadian Film Development Corporation to convene all members of the Advisory Group to discuss what it feels to be irregularities in the operation of the Working Committee.

The SFM understands that this Working Committee appointed by the Advisory Group on the recommendation of the CFDC is directly responsible to the Advisory Group.

Membership in the Advisory Group proliferated as a direct result of the activities of the CFDC. The CFDC then felt it had created an unwieldy number of participants and sought to gain a reduction by requesting the formation of a Working Committee. The SFM knows that the critical state of the Canadian film industry requires the greatest co-operation and cross-fertilization of progressive ideas from the entire industry as represented in the Advisory Group and that the CFDC, having created it, should honor it.

The Society of Film Makers, longtime supporters of the Canadian Conference of the Arts, attended the recent Conference in Toronto and were happy to applaud the growth and direction of this umbrella organization over the past 10 years of association. Wally Gentleman, SFM director, mandatorily retired from this body after serving three consecutive terms as governor, having had four years of SFM representation prior to this.

The SFM is meeting on a fortnightly basis to review their principal recommendations of the past, now paralleled by the CCFM.

TECH NEWS

by Rodger J. Ross

COLOR TEMPERATURE AND ITS MEASUREMENT

When a tungsten filament lamp is turned on, it gives off light that appears to the eye to be white. But if the light is passed through a prism and spread out into the spectrum, it will be seen that the light is actually made up of a mixture of many different colors, from blue at one end of the display to red at the other. A sensitive instrument can be used to measure the energy in the different parts of the spectrum. Plotting these measurements on graph paper produces a continuous curve, rising steeply from blue to red. This indicates that the light from a tungsten lamp has much more energy in the red region than at the blue end.

The term "color temperature" is related to the actual temperature of a material when it is heated to the point where it gives off light. The standard reference material is known as a "black body" and the color temperature scale starts at absolute zero Celsius – 273 deg. below freezing. For practical purposes in the exposure of color film the color temperature in degrees Kelvin can be said to be approximately the same as the actual temperature of the incandescent filament in a lamp. As the current in the lamp is increased, by raising the voltage from, say, 100 to 130 volts, the filament becomes hotter, and this raises the amount of blue energy in the light, relative to red.

Daylight is made up also of a continuous band of colors, but a curve drawn on graph paper representing the energy in the light shows the blue end to be tilted up considerably, indicating that the amount of blue in daylight is much greater than in tungsten light. To the eye, both daylight and tungsten light usually appear to be white, due to the peculiar characteristic of the eye known as visual adaptation. It is only when these two sources of light are compared side by side that tungsten light can be seen as strongly orange-yellow in color, while daylight has a decidedly blue cast.

Color film is made with three separate light-sensitive layers. One layer is sensitive to blue, another to green (in the central part of the spectrum) and the third to red. During manufacture, films for use in cameras are "balanced" by adjusting the sensitivities of the three layers in relation to the amounts of red, green and blue light in either tungsten light or average daylight. If a film balanced for tungsten light is exposed with daylight, the pictures will have a strong blue cast – this can be avoided by placing a filter over the camera lens that absorbs the excessive amount of blue in daylight. Similarly, a daylight-balanced film can be exposed indoors with tungsten light when a filter is used that absorbs a sufficient amount of red light to match the film's sensitivity.

In practice, the amount of energy in light from tungsten lamps varies to an appreciable extent due to voltage variations and other factors. The earliest method for detecting these variations was to measure the ratio of blue to red. With this method the lamp voltage could be adjusted to maintain a particular predetermined ratio, known to give acceptable color pictures, or correction filters could be placed over the camera lens to compensate for color temperature variations.

This method worked so long as the light sources being measured had spectral energy distributions similar to tungsten lamps. Many light sources used in the exposure of color films do not have the near-ideal light-emitting characteristics of tungsten lamps, however. The spectral energy distribution of daylight does not conform with the tungsten light pattern, and its color varies considerably at different times of the day, and from one day to the next. Average daylight, which is a mixture of sunlight and skylight, gives a blue-red ratio quite different than that which would be expected from an ideal radiator emitting light at the same color temperature.

Color Temperature Meters

In the early 1950s there was a great surge of interest in the measurement of color temperature and in the interpretation of these measurements, since at that time color motion picture films were coming into more extensive use. In a paper published in the April 1950 issue of *SMPTE Journal* O. E. Miller of the Eastman Kodak Co. said that a meter was needed that could measure the amounts of red, green and blue energy in light sources, corresponding to the color sensitivity peaks in the three layers of the color film.

Karl Freund, well-known Hollywood personality and director of photography for several years on *The Lucy Show,* proposed a method of measuring the blue-red and green-red ratios in light sources. This principle was incorporated in the Spectra color temperature meter, put on the market in 1951 by Photo Research Corp. The meter was supplied with a circular calculator with which readings could be converted into required filter numbers.

Long time Supervisor of Technical Film Operations at the programming centre of the CBC, Mr. Ross is the author of two books, **Television Film Engineering** *and* **Color Film for Color Television** *and has just won the Agfa-Gevaert Gold Medal, awarded by the Society of Motion Picture and Television Engineers.*

The problems of matching light sources with the sensitivities of color film layers have become more acute with the more extensive use of light sources such as metal arcs and fluorescent lamps. These sources have spectral energy distributions that are not uniform across the spectrum. The peaks and dips in the energy curves may in some cases coincide with the peaks of film sensitivity, and in other cases fall between them. Either way, the resulting color pictures may turn out to be severely unbalanced in one direction or another.

In 1970 the Motion Picture and Television Research Centre in Hollywood collaborated with Photo Research Corp. to produce a new meter that would give more accurate indications of light source variations. This instrument, the Spectra film-balanced three-color meter, was designed so that its spectral sensitivity matched the sensitivity of commonly used camera films. A paper describing the meter and its development appeared in the Feb. 1971 issue of *SMPTE Journal.*

At the Society's 117th technical conference in Los Angeles, in October 1975, Richard Walker and james Branch described "a new direct-reading three-color meter" that had been developed by the Photo Research Div. of Kollmorgen Corp. In this paper, which was published in the Feb. 1976 issue of the *Journal,* the authors point out that the former film-balanced meter had some practical disadvantages; mainly because the user had to carry out several operations while holding the meter in a fixed position. The new meter includes two separate meter mechanisms for the readout, greatly simplifying the making of measurements. One meter gives a reading of the blue-red ratio, while the other shows the green-red balance of the light source. A separate photo-detector and filter combination is used for each of the three colors – red, green and blue – and the color temperature is computed electronically from the measured ratios. The ratios are determined simultaneously in a direct-reading mode, independent of light levels.

The color filters used in the meter were selected to match as closely as possible the photographic aim system. The system chosen as the aim was Eastman Ektachrome film, exposed through typical coated multi-element lenses. The spectral sensitivity of this combination is said to be similar to that of most other camera color films. Since the meter has almost the same response in any part of the color spectrum as the film will have, it will give reliable indications of the film's response to a particular source of light, the authors of this paper claim.

Calculators are provided with the meter to convert meter readings into the color correction filters needed to balance the light source color to the color film. These can be light balancing (color temperature shifting) filters, or cyan, magenta and yellow color compensating filters. From the calculator scales the filter needed to obtain the best possible match can be selected and placed over the camera lens.

While these papers deal mainly with the development of the meters, there is a great deal of valuable information in them for the practicing cinematographer, confronted every day with a bewildering variety of light sources and exposure conditions.

EQUIPMENT NEWS

Note to Canadian distributors: We would like to include the names and addresses of Canadian distributors of equipment and services mentioned in this section. Please ask your suppliers to give Canadian sources in their publicity releases. Ed.

MultiTrack Magnetics Holoscope Projectors

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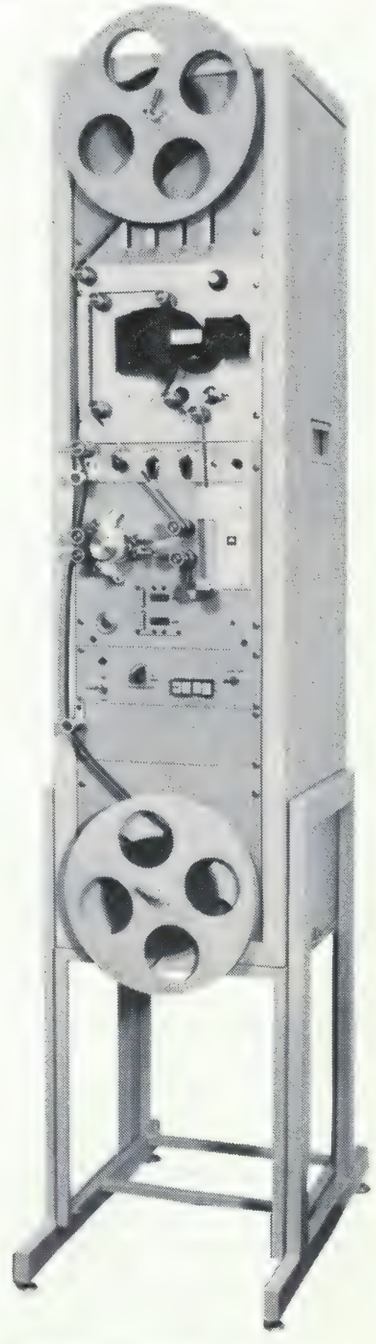

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ROUGH CUT

by Robert Rouveroy C.S.C.

To all of us in the film world, electronic news gathering or ENG represents a threat to our livelihood. Of course the old adage still holds value:If you can't lick them, join them – and to tell you the truth, I've joined them sometimes. After all, bread, death and taxes is what it is all about in the end and I'd rather die rich, if at all possible.

ENG represents the first step in the steady devaluation of chemical image gathering, and this is the film industry's fault. Just imagine! In a hundred odd years, nothing has really changed in the field of recording material. It still takes a considerable time after shooting before the image can be viewed. It has to undergo repeated dunkings in all kinds of highly corrosive liquids, has to be handled in total darkness, and no correction is possible on the original material. Even the origin of color perception on film is buried in the depths of photographic history. Our cameras, however sophisticated, have the complexity of a safety pin compared to the intricacies of a $10.95 hand calculator.

Opening Credits

So, on a recent assignment to the American Southwest, I had the fortune to sit beside an engineer of the Texas Eastman Corporation. Delta was flying us to Houston or somewhere – I can't remember anymore. Such trips are a blur, what with the extreme hospitality encountered on such flights.

Texas Eastman is part of the Eastman Kodak family and is mostly into chemicals. I suffered through a long description of manufacturing processes when I picked up a faint whiff of something new. It had to do with ion-exchange chemistry and I remembered something about Polaroid chemistry so I started pumping him. Well, to tell you the truth, I couldn't follow much of what he told me, but the essence is that Kodak will probably unveil a new self-developing color film at this year's Photokina. Sure enough, when I came back to Toronto I asked some people I know who work for Kodak Rochester and got the runaround. At first I took the denials seriously, but then their denials became so emphatic I started to think otherwise. We live in a post-Watergate atmosphere where the rule of thumb is that any loud negation is a sign of the affirmative. Frankly, the development of instant film is reasonable to expect, because the ENG movement in the US must hurt the 16 mm film market considerably.

Now we have to remember that most improvements are first sighted in the amateur market which is much larger than the professional market. But in this case there is no rush to ¼-inch videotape for home entertainment. The best entry into that market seems to be the AKAI and you'd still shell out close to 8,000 bucks for that one. No, what is needed is an image storing device that is relatively cheap compared to the ENG camera (like any 16 mm camera), the ability to retrieve the image almost immediately (like self-developing film) and a broadcast link back to the studio as is used now in ENG.

The drawbacks of ENG are well known. The cameras are incredibly complicated and do not have the portability and exposure range of color film. Editing is still a headache but the most difficult part is the storage and retrieval problem. It does not wash that you can erase and reuse the tape. The whole point of news gathering is that the event occurs only once and that therefore the image must be preserved for later use.

To illustrate this: a few months ago I was at the film library of CTV on 45 Charles Street and the head librarian told me with pride they'd just sold $7,000 worth of stock shots out of the *Canada – Five Portraits* series I'd shot several years ago. By the way, he had another problem. He was looking for a storage-retrieval system for 2-inch videotape. It seems that all TV networks are interested in this problem. Videotape has to be stored at certain temperature/humidity levels, away from strong magnetic fields etc. CBS alone has to shell out close to $14,000 a month for storage facilities. The problem is that tape and film are not truly compatible. The only way at the present is to transfer the tapes to 16 mm film. The best system available costs about $60 a minute and retrieval is not good enough for standard broadcast quality.

One solution could be to think of very fine grain black and white Super 8 film as a storage medium for digitally processed electronic pulses derived from the videotape. Not pictures, just signals, recorded on transverse or helical scan. Such film would be of archival quality and no signal deterioration would be encountered upon retrieval. Of course, developing such technology would cost a few million dollars but it is well within the capability of present-day technology.

It sure would save an enormous amount of storage facilities and would make retrieval infinitely easier and cheaper. But as I said before, this is just one of the possibilities that probably never will be explored because electronic engineers have a natural aversion to film. Just reflect on the position that film cameramen have in this video world. No self-respecting tape-recording crew will uncap their Plumbicons on a remote without having every nook and cranny lighted properly, without plenty of set-up time, without warmed-up cameras, without superb back-ups of gaffers, gophers, assistants and cable pullers, in short, without having the assurance that the recorded image is up to the highest standards.

Film cameramen are expected to produce the same high standards with the minimum crew that the station can get away with and usually under circumstances that defy the imagination. But still, stations are enthusiastically throwing out their film crews and converting to ENG, because they expect great economic savings from the system. And it is true, the savings in film stock and processing are enormous. The capital expenditure can be written off in a few year if, and that is IF, the gear will stand up to the rigors of news gathering (which it does not) and if they re-use the tape many times (which they do not). The time factor is not even that important. Very few news events happen at the news deadline. Someone has computed (based on two years' experience) that maybe 2% of the news events are of sufficient urgency to demand immediate air time. The ultimate decline of the news film ca-

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Toronto's "gimmick man", Robert Rouveroy C. S. C. is president of Robert Rouveroy Films Ltd. and shares ownership in Cinimage.

meraman is indeed directly attributable to the time-lag between recording the event and the hands-on availability to the news editor. And here is where the film manufacturers have failed the industry miserably, to their own detriment.

Main Track

So, with Kodak denying vehemently any interest in self-processing film, I turned to some friends who work for G.A.F. and Polaroid. First, naturally, no dice. Nothing was further from their collective mind. But I found some pretty interesting patent applications and sure enough, a pattern appeared that strongly suggests that within a very short time, most probably at the Photokina this September, several developments in self-processing film will be exhibited.

Two of the systems will be compatible. That is, no changes are anticipated in the film camera. The film is exposed normally and processing is accomplished in a very simple processing chamber in the filmtruck. One entails the peeling off of a negative layer, the other is developed by introducing a gas to the emulsion during a high-speed rewind.

The third system is based on a moderate modification of the film camera. The film, after exposure, passes a small, very intense ultraviolet light and is heated up considerably. Development occurs and the film passes immediately through a cooling chamber where development is arrested and fixed.

Some of you may recognize the principle of the last system. It is very reminiscent of the MetroKalvar system of about 15 years ago. We used it for making slide copies in B/W. Incidentally, all three systems are color. Now, all color systems are based on three colors, as we all have been taught. Well, in at least one proposed system it is based on two colors, the third one being supplied by your own eye. Don't ask me how, I don't know, but years ago I saw a demonstration of color slides, admittedly rather primitive, that was rather interesting. Only two colors were present and it took a while to get used to it, when all of a sudden the third color appeared. We were told we just imagined the third color, so there. I haven't the slightest idea how it works, but it looked very good indeed.

Side Track

Anyway, the battle is probably lost. The main TV networks in the States are not about to give up their ENG. But if the self-processing film is of sufficient quality and, more important, if it is less expensive than the current film stock/process combination, film will have its own place a little while longer. It is unrealistic to believe that TV film production as we know it will stay around for a long time. As integrated circuitry gets more sophisticated, electronic TV cameras will be so simplified that they will acquire the simplicity and ruggedness of today's film cameras. And the film cameraman would do well to acquaint himself with ENG, because if he doesn't, he will be quickly sidetracked. But in the end don't ever forget that, however the image is captured and preserved, it is the nut behind the camera that counts, not the nuts in it.

Scratch Print

Like most working cameramen here in town, I often get calls from people who like to get "into" film. Many of them have had film courses and are looking around to find an opening. Unfortunately, there are very few such openings, as anybody knows. There is a big difference between the garbage most schools and universities see fit to unload on their students, and the hard, cold business world of filmmaking. When I, most often gently, remind them that there are only so many positions in this film world, I am reproached that I'm an old fogey and that I'm not willing to give them a chance. Well, giving those chances is not up to me. I have to compete every day out there, just like everybody else. The film producers have more than sufficient choice to complement their staff with highly skilled and highly competent people. So then the unions get their share of criticism for keeping young people out. This is patently unfair too, as very few union members have sufficient work themselves to make a decent living and most if not all union members I know will scrabble around doing non-union work at the drop of a hat. So then the Canadian Society of Cinematographers gets the collective knife for not doing anything to help young would-be filmmakers. Well, here is where they're wrong. It is probably not too well known yet that the C.S.C. has a course for camera assistants several times a year. George Balogh ESC runs the course and he invited me last week to sit in and watch. So up to Don Hall's Cinequip, a large rental house in Toronto.

About 12 people were listening intently to Peter Luxford extolling the virtues and vices of the Arriflex 35BL. Peter is a very experienced assistant cameraman and has been involved in most of the large-budget feature films in Canada. Both he and George carry the bulk of the training, sometimes helped by other professionals dropping by to help out. I was finally able to pry George loose from the intently questioning audience and got the following observations.

G.B.: *"We started last year and had 84 applicants and we quickly found out it was impossible to give any meaningful training to so many people, so this year we carefully sifted 12 persons from an estimated 40 applicants for the second course. We do not take any students unless they are, if possible, in their last year at school. Some of these 12 are already working in film-related jobs; like, here we have a secretary with Rabko Advertising who is very keen to get behind a camera. We charge 25 bucks for the six-week course just to make sure they'll show up every week. They get "hands-on" training on every piece of equipment that is normally used by the cameraman. For homework they are welcome to go to Cinequip and to Cinevision (now Panavision) to look around and ask questions of the service personnel. After the six weeks we give them a 15-point questionnaire as an examination and then they're on their own."*

George doesn't muck about and has some pithy observations on the film world he knows so well.

G.B.: *"I was trained in Hungary and it took me four years before I was allowed to shoot film. At night I also worked in the lab. I was lucky. I worked hard and became a cameraman through sheer hard work. I worked in France for fourteen years before I came to Canada. In Europe you see 60-year-old camera assistants or operators. It is a job classification and that's what they want to do. Here in Canada, there is much less delineation. Everyone wants to be a cameraman and sees the role of assistant or operator as a stepping*

stone, to be discarded at the first opportunity. I went back last summer to Hungary and found that the film school there had stopped training cameramen until 1980. This was to ensure that work opportunities would exist for a graduate. Of course I don't advocate such a system for North America, but it seems to me that there is somehow a rip-off situation with the film schools here. More than 600 students a year are processed through the film schools and there is simply no way that more than, say, 2% will ever come close to a film camera. Even these 12 people here, I tell them right away, the first day they come, that maybe two will ever make it. Frankly, the advantage of the assistants' course is more for us C.S.C. members than for them. We need a small pool of trainee assistants once in a while. That is all."

I concur wholeheartedly with his observations. On an impulse I ask him if he is happy with his craft. George smiles.

G.B.: *"You see, if had been wiser I should now have been a bank manager, turning down loans to aspiring filmmakers. And yet, to be truly happy, well, I only feel happy when I'm on the set, when the camera starts rolling. No doubt about it, it's the only thing that counts."*

Answer Print

From J.R. on the West Coast a query about the use of an 85 on ECN '47 stock. Why not do away with it as the labs can color-correct it anyway? Well, that is true, up to a point. The blue layer is then overexposed relative to the red and green layers. But the 85 will also screen out ultraviolet. As a result you reduce the latitude of the blue layer and normal scene-to-scene grading gets very dicey indeed. Because of the grading, image resolution is often impaired. Now if you shot the whole film without an 85 the labs could save you. It'd cost you plenty extra, I can assure you. But if you happen to shoot only part of the film without the 85 you will get a color mismatch for sure. Sorry J.R. Nice try...

Some of my faithful readers have inquired how my black cat is doing. A few issues back I mentioned how I felt this cat was doing me a lot of good, workwise. I'm happy to report he's still at it and work seems to be coming my way a bit, here and there. However, the cat being in his formative years and part Siamese he regularly woke up the dead with his squalling so I took him to the vet and had him altered. He's home now, rather subdued.

I think I have an idea how he feels, lately. The first reactions to last month's article on the CBC film service are coming in from some CBC film brass and I can see that damn scalpel glinting... I hope I can run fast. Listen, this ain't no joke! □

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HISTORICAL NOTES

by Peter Morris

THE FIRST FILMS IN CANADA : THE TRUE STORY (1)

Ottawa

On a warm summer's evening in July 1896, 1,300 Ottawans watched what the Ottawa *Daily Citizen* (July 21, 1896) described as "the first exhibition in Canada" of Edison's Vitascope. Reporting on a preview showing the night before, the anonymous reviewer noted that the invited audience enthused over "the creative genius which made it possible for life-like movements to be depicted on canvas with such extraordinary effect" and became carried away with his own enthusiasm as he described "the perfect representation of the cataract in its downward course or the billow as it curls into foam and dashes upon the beach."

That first exhibition took place in the open air at West End Park, then the westerly terminus of the Ottawa Electric Railway Company and developed precisely to encourage people to travel on the company's streetcars. Ahearn and Soper, owners of the company, regularly presented 'family' entertainment at the park; the movies were introduced as yet one more additional lure for Ottawans to travel on their streetcars. Admission to the show itself was 10 cents but you could buy a round-trip ticket to the park "including car fares, admission and reserved seat" for only 25 cents. It was a bargain at a time when regular theatres charged that much and more for admission alone and boat trips up the Ottawa River cost 50 cents.

The new Vitascope show was a big success for Ahearn and Soper. Long before 8:00 p.m. on that Tuesday evening in 1896 every reserved seat was taken and audiences touched 1,600 on evenings in the first week. Though originally scheduled for only two weeks, the show was several times held over.

John C. Green

Host of the evening's entertainment was John C. Green – under the name of Belsaz, the Magician. Green was a typical travelling showman of his day. Born in 1866, he was on the road at sixteen, touring with circuses, sideshows and theatrical stock. Though he had never seen the Vitascope, he was not one to miss out on a new gimmick. Learning that Ahearn and Soper had arranged with the Holland brothers of Ottawa to bring the Vitascope to Canada, he offered to lecture on the new invention, perform his magic act and describe the pictures on the screen. (Films then had no titles and it was the usual practice to have someone on stage identifying the scenes on the screen and adding his own, often humorous, comments.) Green was a great success at this "modern" show and latched onto the movies as a permanent part of his show. For 20 years he travelled

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Peter Morris, after many years at the Canadian Film Institute, is presently working on a book entitled The History of Canadian Film, *to be co-authored by Kirwan Cox. The above account is extracted from the book.*

across Eastern Canada and the USA with his movies, sings-songs and magic shows. Most of the itinerant movie-showmen of the time settled down to run permanent movie theatres. But Green stayed on the road until 1917 when he joined N.L. Nathanson's theatre chain and eventually became district manager in Guelph for Famous Players Canada. He was not at all happy in this more ordered and structured life and at one time complained that Famous Players treated him as though "I am serving a life sentence with them." In 1925, he quit and went back to his first love – magic and the stage. He was still active up to his death, aged 85, in 1951.

John C. Green was host for that first movie show; Ahearn and Soper sponsored it. But principally responsible for bringing the movies to Canada were two enterprising Ottawa businessmen – Andrew and George Holland.

The Holland brothers exemplify that special entrepreneurial urge that characterized the Victorian era. They could turn their hands to almost anything – and make money. They had been part-owners of the Ottawa *Daily Citizen* until 1875 when they became the first Senate reporters. They were publishers and booksellers and ran a stenographic service. From their offices on Elgin Street they were agents for such 19th century wonders as the Edison Phonograph, the Sorley battery and the Smith Premier typewriter. Andrew had even travelled to Australia where he had been instrumental in establishing a steamship service between Vancouver and Sidney. It surprised their aquaintances not at all when the Hollands involved themselves with yet another newfangled contraption motion pictures.

In fact, their involvement with the movies goes back before the Vitascope (which projected movies onto a screen for large audience viewing) to the Kinetoscope, a "peep-show" device which was the precursor of the movies as we know them but which allowed only one person at a time to see the film. The Kinetoscope had been perfected by W.K.L. Dickson in the laboratories of Thomas Edison in 1889 but Edison considered it a toy and was not impressed by its commercial possibilities. It took some years for the Kinetoscopes to reach the marketplace but when they did the agents who launched them were the Holland brothers of Ottawa. On April 14, 1894, the Hollands opened the world's first Kinetoscope Parlor at 1155 Broadway in New York. It was an instant success, a success echoed worldwide as hundreds of similar parlors opened. Edison was delighted and wrote to the Hollands in Ottawa to express his pleasure and to "hope your firm will continue to be associated with its (the Kinetoscope's) further exploitation."

It is likely the Hollands hoped so too. The Kinetoscopes were wholesaled by Edison for $200 and retailed for $300-$350.

Edison was now convinced motion pictures had a future – albeit a short one, he predicted – and two years later put his name on a machine invented by Thomas Armat that could project movies onto a screen. "Edison's" Vitascope was first presented in New York on April 23, 1896 to instant public acclaim. Given the Holland brothers' success with the Kinetoscope, it is not surprising Edison granted them sole and exclusive Canadian rights to the new Vitascope. And, given their Ottawa origins and close business links with Ahearn and Soper of the Ottawa Electric Railway Company, no more surprising that they should choose to launch the Vitascope in Ottawa at a park carved out of land originally owned by them. The street that runs through what was once West End Park is now called Holland Avenue – though nothing marks it as the place the movies came to Canada.

Toronto

Several weeks later, during the Toronto Industrial Exhibition (later, the CNE), the movies arrived in Toronto. In fact, two competing devices opened almost simultaneously: Edison's Vitascope and Lumière's Cinématographe. (There were, of course, no standards for equipment or film stock; the several American, French and British machines that came onto the market in 1896 were all non-compatible.)

The Vitascope opened at Robinson's Musée, 81 Yonge Street, on August 31, 1896, presented by Ed Houghton, a touring showman like John C. Green. Robinson's was a multifaceted place of entertainment, incorporating a menagerie on the roof, a curio shop on the second floor, the Wonderland in the basement and the Bijou Theatre on the main floor offering vaudeville. The movies were shown downstairs in the Wonderland as one of several attractions (including waxworks) the patron saw for his dime. As some measure of the movies' status it is curious to note that a demonstration of "Professor Roentgen's Great X-Rays" commanded a higher admission price (25¢) and enjoyed a more prominent location in the lobby of the Bijou Theatre. The Vitascope show continued for six weeks. During the week of September 19th, films were presented of "the cataract of Niagara Falls and the whirlpool rapids" – the first time Canadian scenery appeared on the movie screen but a foretaste of the deluge of Niagara Falls films and similar exploitations of Canadian scenery that flooded the screens in the ensuing decade.

The Lumière Cinématographe opened a day later, on September 1, as part of the grandstand show at the Toronto Industrial Exhibition. Responsible for the show was H.J. Hill, well known as a born showman who had introduced the grandstand show as manager of the Exhibition. He made a deal with Lumière's travelling agent, Félix Mesguich, for the showing of the Cinématographe not only at the Exhibition but throughout Ontario. When the Exhibition closed, he transferred the show to 96-98 Yonge Street (opposite Robinson's Musée) and later toured Ontario with great success.

(to be continued in ***Cinema Canada*** *no. 30)*

Note: In recollecting the event many years later, John C. Green not only aggrandized his own role but consistently put the date of the show one month earlier. There are other, minor, errors in his account: for example, it was a Vitascope not a Kinetoscope, Ahearn, not O'Hearn, and there were certainly other Vitascopes in use in the USA in July 1896 than the one in New York.

Note: The above is written in response to Gary Evans' "The First Films in Canada" **(Cinema Canada,** no. 26) which repeats, for the umpteenth time and without further research, two anecdotes about the first film shows in Canada. Both are wrong: Ernest Ouimet's in substance and John C. Green's in detail. A thorough search of French and English-language newspapers in Montreal, Ottawa and Toronto, plus a knowledge of when the various film devices were invented and marketed proves beyond a reasonable doubt that the Ottawa show on July 21 (*not* June), 1896 was the first in Canada. The presentation of this conclusion in **Dreamland** was based, not on Anglophones "favoring" John C. Green's story over that of Ernest Ouimet, nor indeed on recollected, anecdotal evidence at all, but on contemporary, documented evidence. **P.M.**

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CANNES 1976

VARIETY

Wednesday, June 2, 1976

'Taxi Driver' Is Grand Prix Pic At Cannes Fest

By GENE MOSKOWITZ

Cannes, June 1.

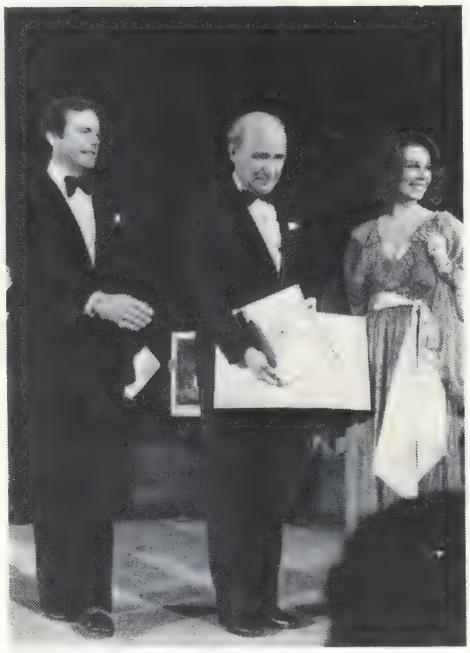
Despite Cannes Film Festival jury chief Tennessee Williams' outburst against violence in films, Columbia's "Taxi Driver" copped the Grand Prize, the Gold Palm, at the fest, which wound Friday (28). Best actor was Jose Luis Gomez in a Spanish film, "The Family Of Pascal Duarte," and actress award was split between Dominique Sanda (Italy's "The Ferramonti Inheritance") and Mari Torocsik (Hungary's "Where Are You, Mrs. Dery?").

The special jury prize was divided between the Hispano "Raise Crows," directed by Carlos Saura, and the West German "Die Marquise Von 'O,' " directed by Eric Rohmer. Martin Scorsese, who directed "Taxi Driver," was passed over for directing prize in favor of Ettore Scola, for an Italian comedy, "Ugly, Dirty & Horrible."

International critic award was shared by two West German pix, Wim Wenders' "In The Course Of Time" and Alexander Kluge's "Ferdinand Die Starke."

U.S. also took Golden Palm for best short, Barry Greenwald's "Metamorphosis," with two other prizes for shorts going to "Nightlife," by Robin Lehman of the U.S., and the Belgian animated short "Agulana," by Gerald Frydman.

The award given by the Commission of Technique in France went to soundman Michel Fano for a docu, "Fang & Claw," by Gerard Vie[illegible] Francois P[illegible]u-



Despite *Variety*'s affirmation, it was a Canadian film which won the Golden Palm in the short film category. Above is the Canadian Ambassador to France, Gérard Pelletier, accepting the award for absent Barry Greenwald

CANADA ... A BRANCH PLANT?

THE WINNERS

Golden Palm
Taxi Driver
by Martin Scorsese

Special Jury Prize *ex-aequo*
Cria Cuervos
by Carlos Saura
Die Marquise Von 'O'
by Eric Rohmer

Best Actress *ex-aequo*
Mari Törócsik
in **Deryne, Hol Van**
Dominique Sanda
in **L'Eredita Ferramonti**

Best Actor
José Luis Gomez
in **Pascual Duarte**

Best Director
Ettore Scola
for **Brutti, Sporchi, Cattivi**

Golden Palm for Short Film
Metamorphosis
by Barry Greenwald

First Jury Prize for a Short Film
Agulana by Gerald Frydman

Second Jury Prize for a Short Film
Nightlife by Robin Lehman

This year's Cannes Festival is over... all over but the shouting, as they say. The three articles that follow are *Cinema Canada*'s collective shout, after which we will say no more.

Connie Tadros reports the satisfied chortles and the gnashing of teeth which came from the Canadian businessmen who bought and sold and made deals at Cannes. Marc Gervais follows with three cheers for the folks down under who proved that Australian cinema is alive and well and overtaking Canadian cinema on the international scene. Lastly, Natalie Edwards interviews Barry Greenwald, and *Cinema Canada* joins all of you in offering a hip-hip-hooray to this young filmmaker who won the Golden Palm for his short film *Metamorphosis*.

commercial results

by Connie Tadros

A conservative estimate of the volume of business actually done by Canada at the Cannes Festival this year sets sales at about $1,000,000 with about 85 per cent of the total going to Cinepix of Montreal. Other figures are quoted, one as high as $2,000,000. In six months' time, when all the results are in, the actual total will probably fall somewhere between these two figures.

Although twice as much business was done this year as last, the successes were more evenly distributed in 1975. This year Bill Fruet's thriller **Death Weekend** had grossed $800,000 in cash advances by the end of June, and had been sold to all available territories, according to André Link. The combined advances on Cinepix's other films (**East End Hustle** by Frank Vitale, **The Mystery of the Million-Dollar Hockey Puck** by Jean Lafleur and **Peter Svatek, The Supreme Kid** by Peter Bryant and **La tête de Normande St-Onge** by Gilles Carle) had grossed about $200,000 by the end of June.

Cinepix and Compass Sales (the world sales branch of Quadrant of Toronto) are the only two Canadian companies who go to Cannes as sales agents for a good number of Canadian features. Compass's performance was "below expectations" according to Sam Jephcott. While in a normal year, 50 per cent of Compass's sales are made during the Festival, this year's activity amounted to about half that figure. None of the films it represented (**Find the Lady** by John Trent, **The Keeper** by Thomas Drake and **Love at First Sight** by Rex Bromfield) attracted much attention during the Festival. Jephcott reported at the end of June that a distribution deal had been concluded for **Love at First Sight** with Atlantic Releasing in the States. The deal includes a "healthy" cash advance, a percentage, and provides for a simultaneous opening in Canada and the States. **Find the Lady** has also been sold to a US independent but Jephcott was disappointed in the deal and commented during the Festival that the lukewarm response to Quadrant productions like **Lady** will lead to a change of production orientation at Quadrant. "At Cannes, there is only room for real quality films or very commercial exploitation films. The films that fall in between, you bury them," he said. And Cannes was doing that, mercilessly, to many Canadian features.

Charles Chaplin of International Film Distributors represented two films: the International-CBC co-production **The Man Inside** by Gerald Mayer and **Point of No Return** by Ed Hunt. Neither film made any sales. Chaplin, weary after battling his way through the enormous crowds this year, commented that there is now "too much chaos to accomplish anything logically" at Cannes, and that the net result of this year's Festival was "discouraging, aggravating and upsetting." During the last five days of the Festival he had appointments every half-hour: a rhythm which no man can follow and remain unscathed. Echoing the thoughts of some, Chaplin wished that he could pass up the Festival completely but, remembering that it's the only place in the world where one can meet so many film people at one time, commented that he can't yet do without it.

Pierre David from Films Mutuel sounded just as discouraged when he said caustically that Mutuel had hoped to pay for the copies and advertising of **Mustang** through its world sales... The understanding was that the film hadn't even done that well. Neither did **Les ordres** by Michel Brault (back for the second time) or **Bingo** by Jean-Claude Lord (back for the third time) do any business worth mentioning. David concludes that "French-Canadian films are a problem to sell as they are presently made. Films made in Quebec, for Quebec, won't sell on the world market."

The Far Shore by Joyce Wieland and **L'eau chaude l'eau frette** by André Forcier were being handled by their producers. Both Joyce Wieland and Judy Steed were watching over **The Far Shore** and benefitted from the good sales counsel of Linda Beath from New Cinema. When they got

photo by Federico

André Link and Ivan Reitman, producers of **Death Weekend,** soaking up the sun

onto the intricacies of making a film successful at Cannes they decided not to push the film this year but to come back next year with an appropriate campaign, including the necessary hype, and to try again. Bernard Lalonde from l'Association cooperative des productions audio-visuelles, producer of Forcier's film (which ran in the Directors' Fortnight) made some sales to European countries by relying on the advice of Armand Cournoyer from the Canadian Film Development Corp. Lalonde admitted that "doing-it-yourself" at Cannes was not an easy thing and that, though one learns an enormous amount by trying, sales might have been better had an old hand been representing the film.

Besides having entered **The Far Shore,** Linda Beath was representing the Crawley film **The Man Who Skied Down Everest,** and sales of this film constituted the biggest success story that wasn't of the Festival. With 15 firm offers and world TV sales under her belt, Beath received word from home that Crawley was before an arbitration court in California after a complaint by the American co-producers of the film. She had to stop dealing immediately and must now wait for the court's decision before finalizing the contracts. The loss will be substantial.

Don Shebib's **Second Wind** was being sold by the American Arnold Kopelson, and producer Les Weinstein feared that the film had become just one of many for the sales agent and was not being adequately pushed. There was "nothing exciting" to report.

As for **A Sweeter Song** by Allan Eastman, producer Anthony Kramreither reports that he signed a world sales and US distribution deal on April 30 with Bob Hope's company Epoh. The terms: $250,000 for US distribution with a $50,000 cash advance. TV sales are not included. So though Kramreither was prepared to come to Cannes, that wasn't necessary. He did comment that the offers he got from the Cannes showings of the film were inferior and that he wouldn't have accepted them. (Kramreither also commented that he has become an ardent believer in the "back-door policy" to Canadian distribution and world sales: first you sell it and open it in the States, then you make your Canadian distribution deal. "Any film which has opened in the US will do better on the marketplace afterwards.")

Even the National Film Board had nothing to report except a few TV sales and theatrical distribution in France for **Le temps de l'avant** by Anne-Claire Poirer, a film which ran in the Critics' Week.

Astral Bellevue-Pathé had a postcript to add to the Cannes dealing. As of the end of June, reports Alfred Pariser, **The Little Girl Who Lives Down the Lane** had grossed $750,000 in world sales. The film is an official Franco-Canadian co-production and, though Pariser wouldn't give the amount of the Astral investment, he did state that Astral was a "majority stockholder". Astral's **Breaking Point** was not at Cannes because Fox, the co-producer, already holds world sales rights and will distribute the film through its own worldwide network.

The independents

Two Canadian films cropped up in Cannes which weren't on the official lists and which didn't benefit from the corporate publicity of the Secretary of State's Festivals Bureau. The first, **The Last Cause,** produced by Sandy McLeod, is a 165-minute documentary on the International Brigades which volunteered for the Spanish Civil War. It was represented by its director, Alex Cramer. Because the film was only available in 16 mm, it was shown in a small screening room in the Palais des Festivals and Cramer said that few of the distributors he had hoped to interest actually showed up for the screenings. For films like his, "Cannes doesn't matter." He had made his contacts before the Festival and had to follow up afterwards. Cannes was just a "crazy" episode.

Steven Alix was there too with **Angel Johnny,** produced by Dalix Films in Montreal. This hard-core, all-male porno film played to packed houses but made no sales. Alix commented that the censor boards all over the world were a problem and that he could foresee sales only to Sweden and Denmark. Nevertheless, the film had already opened in New York and may be coming to us too through the back door.

The producers

Once the distributors and world sales agents are accounted for, there are still a lot of businessmen in Cannes sitting in the cafés and dealing with a great lot of money. This was the year for the producers, and co-productions were in the making everywhere. Even the CFDC was behind closed doors, trying to wrap up a Canada-West Germany co-production treaty.

Harve Sherman, there for the first time and surrounded by others from Ashling Multimedia, found it an exhilarating experience. In his words, producers need to broaden their power base and must use Cannes to do so. It "broadens the spectrum"; it was "mind-blowing". Ashling was promoting a few projects of its own, and was on the lookout for new productions in which to participate. Sherman found that the reaction of foreigners to producing in Canada was mixed, and blamed the lack of concrete attitudes on the part of the government and other Canadian producers.

Both Cinepix and Quadrant reported a lot of co-production interest, especially under the new Canada-Great Britain treaty. Louise Ranger who, with six others, is establishing a new production company in Montreal, used the occasion to announce Gilles Carle's next feature, **L'exit.** She found that Cannes was a good place to raise support and money from fellow Canadians. Pierre David got support for Mutuel's production of Jean-Claude Lord's next feature.

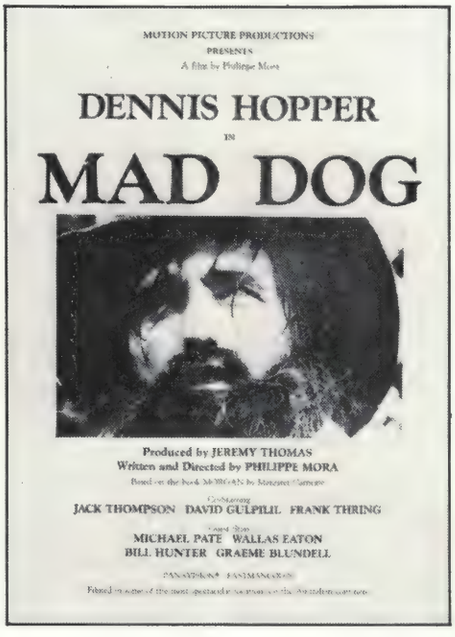
Perhaps the most telling comments of all came from Michael Spencer of the CFDC and André Lamy of the NFB. At different times, and separately, each said, "I've learned so much." Perhaps, once the confusion of Cannes gets so extreme that no one will be able to make any sense out of the experience whatsoever, film people will still be going once yearly to sit in the sun, to see each other's films, to talk among themselves and to learn "so much" about the realities of film and the commercial world market. □

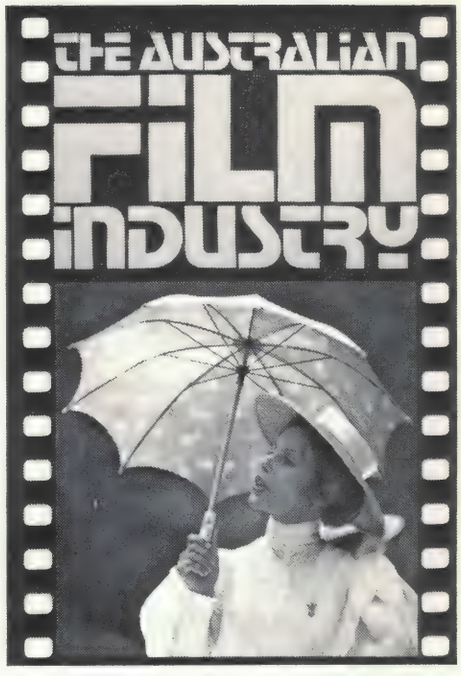
cannes (2)

the year of the kangaroo

by Marc Gervais

'a rare film because I can't think of anybody who wouldn't be absolutely enthralled'
...Mike Harris THE AUSTRALIAN





In Cannes, just one short year ago (May, 1975), the film Australians were looking at the film Canadians with envy. And they wanted to *learn* from us – they, the younger Commonwealth nation with their 13 million population, looking up to Big Brother (or Big Sister) with our 21 millions, and our bouncy feature film presence at the Cannes Film Festival.

One short year ago – and now, to all intents and purposes, forget it. At the moment, Australia is out of sight, way ahead of us. And thereby hangs a tale or a moral with some pertinent lessons.

The simple truth of the matter is that in spite of foreign sales that may even exceed last year's record, Canadian feature films in Cannes caused nary a ripple. *Au contraire:* foreign critics expressed positive disappointment with the artistic output of a country that seemed, these last years, to be heading toward major achievement.

Whereas the *Australians...!*

And this leads to certain reflections about why the Australian situation is so good, and why the Canadian so lackluster.

It's not that the Aussies are turning out masterpieces. No, Down Under there are as yet no John Fords or Mizoguchis or Bergmans or even a Francis Ford Coppola. I would even go further. In terms of esthetic awareness and esthetic experimentation, the Aussies have not shown the type of concern (or matching achievement) of some aspects of the direct cinema of Allan King a few years ago, or of certain Québécois cinéastes such as Perrault, Lefebvre, Brault.

Furthermore, I do not mean to imply that there was nothing Canadian that was worthy of interest this year in Cannes. Certainly, Don Shebib's **Second Wind** is an excellent film for all the lukewarm response it received from some Canadian critics. And one has to admire the rigorous and ascetical probing spirit behind two of the Québécois films in side festivals, Jean-Pierre Lefebvre's **L'amour blessé** and Anne-Claire Poirier's **Le temps de l'avant.** André Forcier's **L'eau chaude l'eau frette,** too, is a highly local, but brilliant black comedy, the product of considerable talent – and of that nihilistic repulsion

that has too often become a trademark of the Québécois cultural stance.

And it is only fair to add that a lot of intelligent effort by a lot of people has gone into making the Canadian feature film industry well known by distributors and critics around the world. And that is to the good.

However...

Being exposed to a number of Australian films in Cannes has brought this observer face to face with something so obvious, so close to us, that maybe we can't see it. By "we", I mean the type of people who read **Cinema Canada,** no less. Or who should read it.

Why was our output of 24 or so features this year so uninspiring? What's wrong with the Canadian film industry? (Now *there's* a real Canadian-type question!)

There are certain answers that by now are maturing into some kind of consensus. By all means, we must go on struggling for a better distribution deal. Nothing less than to be *maîtres chez nous,* to be sure. And we've got to get that Canadian Constitution working in the film area: the provincial governments have to be made to get together with the federal to levy a tax on every ticket sold at the Canadian box office, the revenue from which will be poured back into Canadian feature filmmaking (according to norms which will be worked out). In that way, **Godfather, Exorcist,** and **Jaws** will continue to take millions back to the States, but at the same time help make our own film industry viable.

All of this is essential. But something else is at least equally essential – and there the blame (yes, *blame)* lies squarely with the mental attitudes of Canadian film directors, writers, producers, the people running the Canadian Film Development Corporation and critics. Somewhere along the line, we've lost our contact with the lifethrob, we've become asphyxiated with the smallness of certain intellectual obsessions, or maybe just money-making obsessions. It means nothing less than overcoming our myopia, or breaking free from our tunnel vision or, better still, broadening our cultural concerns beyond the pathetic, self-centered negativism of cynical self-inhibition that is rendering our own film scene rather sterile.

I'm not going to discuss individual Canadian films shown at Cannes. And, obviously, the past and present have furnished some pretty magnificent exceptions to today's general trend. But by focussing on what the Australians have been doing, our own dominant pattern may appear with greater (and more disconcerting) clarity.

The Canadians had some 24 features at Cannes, the Australians some eight or nine out of this past year's production of 14. And yet, the Aussies outsold us internationally by a huge margin. One Aussie representative told me, towards the end of the Festival, that their international sales at Cannes alone would *more* than pay for the entire production costs of all the Australian features made last year!

Not only that, but of the 14 most recent Australian features released in Australia, 11 have already made back all their costs at the home box office alone. In other words, the 13 million Aussies (English-speaking and ergo facing, just as we do, the Yank competition *et al.)* love their own films. And they flock to them.

Because, mate, the films are ruddy good, that's why. **Picnic at Hanging Rock, The Devil's Playground, Mad Dog, The Trespassers, The Fourth Wish, Caddie** – here are fresh, intelligent, often exciting, often lovely films.

As one analyzes these movies, and studies the Aussie situation, certain patterns emerge. By and large, for one thing, the directors and producers and writers are young. Far more important, they tackle subjects they seem genuinely interested in, and they treat them in their own fashion. Unlike most Canadian films, Aussie movies are well scripted, and they do not look like cheap imitations of American exploitation flicks, weighed down with the same tired film language and clichés.

The Australian films touch on deeper, wider human experiences. They do not cultivate a kind of mindless nihilism. They do not conform to some dominant recipe. Somehow, out of it all, their films sing a song to people, to life, no matter how tough the context or situation may be.

Totally Australian, totally filled with breathtaking images of their own country, they nevertheless have an enormous appeal for *everyone,* simply because they are human (however one may define the term), rather than exploitative or hermetically sealed-in. They definitely are not the sort of one-dimensional products of a cynical commercialism that threatens our own film scene.

Will the absurd economics that dominate Canadian film life permit these films to be seen in Canada? And if so, will Canadians, so brainwashed (along with their neighbours to the South) into wanting to see only the reigning movie recipes of the moment, be permitted to awaken from their cultural stupor? And will Canadian film folk (writers, directors, producers, critics, and the CFDC) take a look at the Australians, and find inspiration to break out of the trap they have helped build for themselves?

For the English-Canadians especially, it seems to me, are playing a desperate game. In their frantic attempt to break into the American market, they are making of the feature film industry in Canada a cheap imitation factory of those American exploitation films (violence, horror, etc.) we know so well, and in so doing, helping to create or perpetuate the cultural wasteland. What is it, for example, that has motivated William Fruet to make a slick violence flick like **Death Weekend?** One fears the marketing/financing policy of the CFDC is in great measure responsible for the present state of affairs.

Surely, there are writers, directors, and technicians who are not bound by the tunnel vision that seems to be determining our film evolution. Surely they have *something* they wish to express, *something* they genuinely feel, along with the adequate skills...

But that brings us to another aspect of the situation. No one can dictate how anyone (including a director or a writer) is supposed to relate to life, or to feel about this or that aspect of life. But our cultural/intellectual *elite* (please include film critics and great sections of the whole communications field) have become shrivelled up in their own negativity. Our cultural stance is one of fear of such things as action, hope, celebration, *creativity.* And so, the outlawing of huge areas of topics and concerns. There is no question that the dominant attitude is that of the downer. A kind of small, rationalistic cynicism succeeds in reducing everything to its own reduced dimensions. In that sterile climate, the imagination has little chance, and film creativity becomes desperately inhibited.

As a result, Canadian audiences do not respond to the home product. On the one hand, they find the eternal downer theme, with the concomitant lack of enthusiasm and positive thrust, a **bore.** Or, on the other, they prefer the slick (albeit usually redneck and stupid) American commercial product to the less slick Canadian imitation.

So, in rethinking our film situation, we had better take a look at the films themselves, and, going all the way, at the smallness of attitude of the mentors of our cultural life. As one immediate application of this, the CFDC had better junk its policy of subservience to US commercial distribution. The best way to get our films distributed outside Canada is to make good films, not to set up all sorts of creative roadblocks (recipes, imitations, etc.).

If the Aussies can do it, why can't we? □

Marc Gervais, Montreal film critic, is an associate professor in the department of communication arts at Concordia University. He is the author of ***Pier Paolo Pasolini,*** *edited by Seghers in Paris.*

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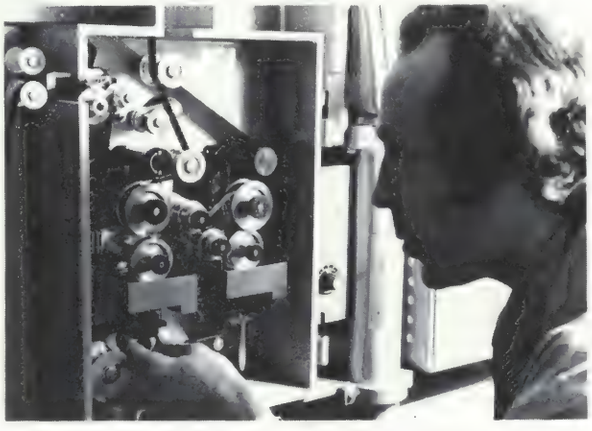

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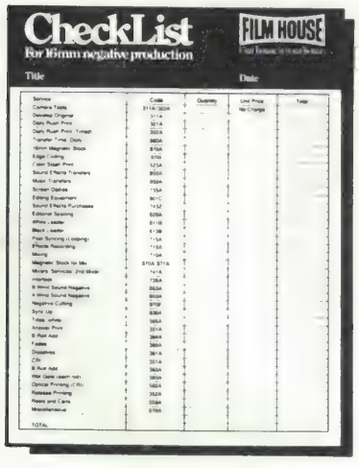

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cannes (3)
going up

by Natalie Edwards

Barry Greenwald, director of **Metamorphosis**

At 22 Barry Greenwald honors his native land with a Palme d'Or from the International Film Festival in Cannes for his short film ***Metamorphosis.***

Born in Montreal of immigrant parents, his mother a Russian, his father a German Jew, Barry was brought up in Toronto and attended a number of North York schools. He acquired his first enthusiasm for film under the expert guidance of a transplanted Czech working for the North York Board of Education instructing a film course. Barry was 16.

Miloslav Kubik had a documentary film studio in Bratislava, but was now running a 16 mm summer film course. He took an interest in me, and pushed me pretty hard, and I think I developed some sort of basic discipline, some kind of work habits. I directed my first few films. At first it was an interest but it wasn't anything I was going to pursue, but by the time I finished high school it seemed natural to me that I was going to go into a film course. Another Czech, Vasek Taborsky, who was a friend of Milo's, was at Conestoga, so that's why I went there.

What do you think of Conestoga as a film school? Have you had a chance to compare it with others?

It's really good because someone made a bureaucratic mistake and they got 10 times more equipment than any other school. It was one of the first community colleges to open, and Davis was the Minister of Education, so as a result it had a lot of equipment, and both Vasek And Frank Valert, another chap, were there. I was told they were excellent people; they both studied at Famu, a Czech film school. Conestoga was a good school in that you could do things there, but like anything else, it's so difficult to teach a bunch of egocentric 18-year-old kids how to do things.

There was Frank and there was Vasek and Richard Clark, who was supposed to teach us film history. He was really nice; he just showed movies. We had movies every Tuesday afternoon, we saw all the big films for three years, and they never repeated the program, and there was no lecture, no speeches or anything. And that was a lot of fun.

Well, Vasek became really disappointed, I think, because he had this impression he was coming to this new country with a potentially fantastic film industry, and here were these young people he was going to mold in the Czech tradition of film school. And it didn't work out. Too naive an impression – so he left because of money problems, because they were cutting money out of the program. There were politics. Radio and television were getting more money. So he went to Algonquin College.

Frank Valert was very disappointed also. You see, Frank was actually an assistant professor in Prague, and he's shot a whole pile of films. So he's gone to Los Angeles, and is now at UCLA.

You were lucky...

We were all lucky. That was the last year we had those people. There were about 30 in the first year in the class, but by the time we graduated there were about 10 of us and

only a few finished films. Like Neil Warren, Andrew Ruhl, whose film **Pedestrians** was a finalist at Cannes last year, Ken Ilass, Rob Wallace, and myself.

How are they all getting on?

Well, Rob's at Crawley's now, Andrew's working on a Council grant, of course, and Neil is continuing with his plasticene. The people who got serious about it did really well.

You've made six films now?

Yes. I made three short films in high school, and three, including **Metamorphosis,** while I was at Conestoga... well, at Conestoga, everyone worked on everyone else's films. There was a lot of opportunity to try everything.

Barry's first three short films are ***Etude, Tangents*** *and* ***Agamemnon the Lover*** *made in 1970 and 1971 under the tutelage of Miloslav Kubik. He describes* ***Etude*** *as a five-minute film about a couple going to the airport, whom we watch getting ready to leave. Only at the end do we realize they are parting, and the man is left behind. North York entered all the films made in its program in various festivals, and* ***Etude*** *was a finalist at Cinestud in Amsterdam.* ***Tangents*** *was a disaster, says Barry, and involved a hitch-hiker who ends up exactly where he started after taking rides with four diverse types, a businessman, a girl, a priest and a farmer. It took third prize at a competition York University organized for high school student films.*

As for ***Agamemnon the Lover,*** *it was 5½ minutes of limited animation illustrating the problems of a man who is an expert on love being exploited by those who want his secret. It didn't work, was absurd in its view of love, and the comedy wasn't that good, says Barry. Technically, however, it was interesting.*

What's happened to Miloslav Kubik? And the summer course?

It carried on. He stayed. He's still there at the North York Board of Education. He's the camera person there. But their program was cut because they didn't have the money for it. They once had an actual screen education consultant, so now they have all this equipment, but he's just doing small films now. But he does that set of Animette Canada Puppet Films you might have heard of – a whole series of them, at least 100.

The thing with Milo was – I was 16 at the time – I don't know, it almost turned into a kind of friendship and I spent a lot of time sitting down and talking, skipping classes, and just going 'cause I liked it so much...

Sounds like a master-apprentice relationship...
How would you judge the Czech influence on you, then? How do you like Czech films?

Oh, I love them. What these people gave me, especially Miloslav, is a very human attitude towards film, very much in the Czech tradition. Those were the kind of films that I was nuts about.

It's sort of obvious – your film is very Czech...

I like black humour, too. I went to Czechoslovakia, and I saw some of those films. It was a great trip.

When did you go?

I went in 1973 to the actual Eastern bloc. I went to Poland, Czechoslovakia, all the countries. It's so great for a westerner to go there. There's no one else – no tourists, except Russians wearing polka-dot shirts and striped pants – and people really like to meet you, and it's very warm, very... ten years slower than it is here. The arts there are sort of state-supported, and Prague is amazing – there's just so much happening!

I was considering going to the school there because it seemed a natural step after I finished. I talked to the people there, and I'd been accepted, but as a matter of fact I'd have had to pay a lot of money and there's the problem of a whole other culture. So what are you going to do – spend five years in Czechoslovakia and that whole thing and come out...? You'd be spaced out completely. Culturally, it's not my world, and I would have been in trouble because I get the impression that they do resent westerners.

So, if you didn't train there, still you think you'd like to do more training?

I'd like... I have the idea of a film academy that is really excellent – you know, fantastic professors who push you like crazy and really force you to work.

Where do you think you're going to find that?

Oh, it doesn't exist.

Now, about ***Metamorphosis,*** *tell me the physical things. How long is it, how much did it cost?*

It's 10 min. 33 sec. About $1000 (film stock, lab work, sound mix) and took approximately 4 months to edit.

And Bob Green?

Bob Green is a resident Galt artist and a drummer in a jazz band. He's a completely kooky flipped-out guy with a fantastic sense of black humour, who won't talk to me any more after that... because the experience of having to go to Toronto every Sunday night to shoot between midnight and 7 in the morning with a 19 or 20-year-old punk, as he used to call me, *was stupid.*

And he had to take his clothes off – you know, click click click, single frame, make a mistake and you have to go back to the top. And, you know, I could have done it a lot simpler; I could have had just one shot, and then intercut. But I wanted to maintain perfect continuity, and I'm meticulous,' cause I'm a *nut.*

If you watch that film you'll see that everything's perfect, there are no mistakes as far as continuity – but I drove him crazy.

How long did it take to shoot?

Well, we shot the whole film in Waterloo. Getting an elevator isn't very easy. So we went to the university. And I had a cameraman and we shot the whole thing. Then we found out the shutter was in the wrong position. It had all flashed. Right away I was back at the beginning, and I had to convince him that we had to do it again. And I told him it would be in Toronto. He thought we were idiots and wouldn't do it. But he did.

Did you pay him?

I paid him. I was still dabbling in oils, so I paid him off in canvases, and gave him practically everything I owned as well. But he wasn't very happy. It was an ugly thing, and I learned very much about what people will and won't do when they volunteer for a project. This is the whole thing with independent filmmakers. And he's beautiful, he's exquisite, he's a genius. The way he came off in that film! It wouldn't work without that quality that he has.

How did you find him?

That was a matter of just asking friends. I tried going to normal actors, and they all were very inappropriate. Someone suggested this man for the story, that he was just perfect. So I got in touch with him. That was the most important thing – I spent a long time, like months, before I found him, and when I found him I knew instantly he was the right person. But that's the way it should be. I had that intuition.

Bob Green as he begins his metamorphosis

He went along?

Yes, he thought it sounded interesting. It appealed to his sense of absurdity. And for his double, we went to a lot of old folks' homes. We tried makeup and it looked ludicrous.

What about the ending, the choral background?

Well, there were various different endings.

Such as?

Well, you could have a radio newscast, which would be terrible. You could have a clock ticking, which is so goddam cliché. I thought the Gregorian chant was much better, but it was some kind of open hall or space I wanted to sense.

And then – well, the thing was, how do you top off what has happened? In one you see him pushing a button that says Infinity. Or you see the elevator going through the ceiling and into orbit, or hear a newscast about this strange old man being unidentified – Vasek's pet idea; he wouldn't talk to me for about 2 weeks: "You don't like my idea? I won't talk to you."

You have to be pretty strong-minded?

Everyone had their impression. I didn't know what to do. The ending is what disappoints me...

That's not good enough. And another weakness is the beginning of the film. A lot of people are still confused. The pacing is a little off. It's very natural, very slow, and they watch it and they say, "Oh, not another student film about a guy with a boring life," or something like that. I tried very very hard with the sound to create something, but it never happens – no one knows how to play it right. The thing builds up to a crescendo, and the sound track is mixed like that, but for some reason they play it way too loud, so that by the time it gets to the high level it distorts it, and it sounds so low, it doesn't have the proper significance. I very carefully increased it in certain steps, till he gets to the Television stage, and there's a barrage of sounds – which builds up the headache... it doesn't quite work.

Where did you find the lady who meets the elevator each day?

That's Ali Kubik, that's Miloslav's wife. She's been an opera singer, and she's just a fantastic woman, she works really hard on those puppet films...

We shot at York. They were very cooperative, but they didn't want their name mentioned, they said, because they didn't know what I was doing. All the workmen there, all the cleaning people, they loved it, they just loved to watch all these nuts with all the equipment and everything.

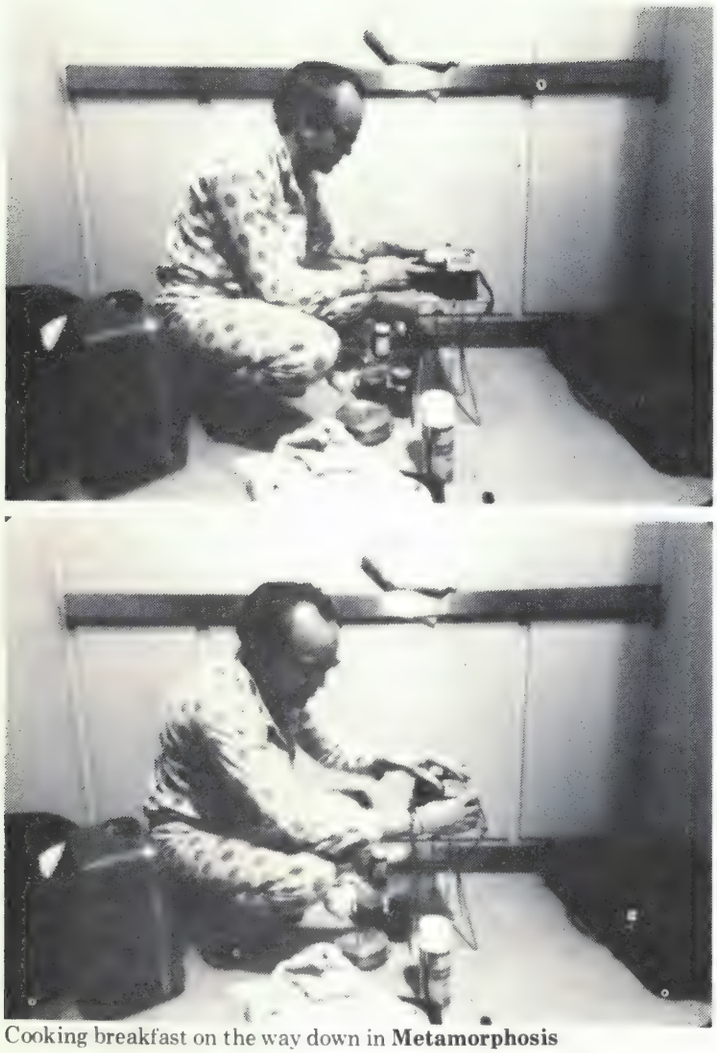
So how long did it take to shoot?

Well, actually I think over about 10 weekends. That was the second time. The first time it was easier because they let us have the elevator for two weekends complete. Actually the shooting was a pain in the ass, but when you think about it now, it was all for the best.

What about using colour, or will you continue to work in black and white?

Oh, black and white – it's exquisite. But no one's going to buy it – well, TV (CBC) in Montreal picked it up. The print's available.

It's funny, Famous was so negative about **Metamorphosis,** even after gave me that $100 cash award. They wouldn't even let it in the door. My whole luck was struck with Rock Demers of Faroun films. After Rock said hello, he said "Come to Montreal." I've heard some great stories about Rock – he's always picking up films that he loves but he can't sell. And so I didn't know what his intentions were. But he was really completely surprised, you know, at certain things that have happened. I guess he was in Cannes to try to sell the film. Well, Gerald Pratley playing it at Stratford really helped me out.



Cooking breakfast on the way down in **Metamorphosis**

How did you approach Gerald?

Vasek knows Gerald. He said well, look, you have these programs and here are two or three Conestoga shorts, do you want to play them? The shorts played and were well received.

I was hurt by the thing at the Student Film Festival. But that was a good hurt.

Because they only gave you a general award?

The worst thing was the film played there and the audience cracked up. It was a student audience, people were drunk, loud, laughing... and people came up to me saying "Oh, it's great, you're going to win..." So, I didn't expect to win at first, but, I thought here I'm going to get something in a major category, and then all those nutty things happened, and there was a bit of a fiasco, and it got disorganized. But it hurt me, because it was my peer group and that was important. It shattered me, but that was good.

I went to the Film Board because I wanted to get on the director's course, to work with Vladimir Valenta, another Czech – my God, what could be more fantastic? – and I went there and saw Roman Kroiter, and he looked at my film and he said, "It's garbage – nothing worthwhile. It's self-indulgent." He said, "That film doesn't convince me you have any ability to deal with anything. Show me something else." I had some other films that I felt were even more human, like my first film, very simple, very human, and he said that was just as bad and I should go to the theatre – and this all affected me, and I thought about it and I said, he's right. This short film has just one guy in it, there's no dialogue, there's no characterization, there's no interaction. Yes, yes. Too bad he doesn't like me enough to give me a chance.

Milo did that all the time. He's never let anything go to my head. When I was younger I was a little more egocentric and he cut me down all the time.

That does me good. After the Film Board I came back, and Rock told me it was doing well, and then at Yorkton, it picked up an award.

What has it got so far? Shown at Stratford, best sound editing at CFA, and at Yorkton...?

Best film award at Yorkton. And it was selected for Filmex...

And now Cannes.

And this is a year and a half after the film's finished and everything, and it's all past... it's so far away. I mean it's good it happened now...

How did it get to Cannes?

Rock Demers entered it. Serge Losique actually had it blown up to 35 mm.

Your inspiration for ***Metamorphosis*** *came partly from Vasek's description of a short story he once read?*

Yes, he told it to me and I liked it.

One of the benefits of that film at Cannes was, of course, that you didn't have to have the language to understand it.

That's one thing I don't like either – why do I need to have titles in the film? Why does the film need to have words on the screen? Those dates... I wanted to show the progression of time, and I wanted it to be very clear so people wouldn't think he did this all in a week. I don't know how important that is. But I don't think films need words on the screen. I should have challenged myself and found another way to make the transitions. So I'm not happy with that. And of course I'm not happy with the title at all. I mean now I call it **Osmosis.**

Is there anything else you'd do differently if you were doing it over again?

I did the best I could. I worked really hard. I was lucky they had Steenbeck machines, because I couldn't have cut the stuff on a Moviola. I had to use a Steenbeck. There's a lot of tracks in the film; very ambitious sound. And I learned that from Milo – how to cut sound. Everything has to be very precise, very professional. And everyone was amazed at the very professional way in which the film was put together.

We made complete charts. Most people coming down to the studio have charts practically made on toilet paper, but I consider it to be very important because I have so much, maybe too much, respect for the so-called professionals you deal with. I found in fact that many of them barely have a clue. And I was brought up in the tradition of Czech films and how they make them. I had to have very definite organization, very much into cleanliness when you're handling your material, you know. Everything's clean. And in the end it's very important.

How do you live?

I drive a cab a couple of days a week. It's not a bad job, you know. Because you can work a few days, and you can make good bucks, if you work pretty hard at it. The hours can get pretty long. There's a whole street scene, you know, and that's kind of fun.

What I like about these people (his cab company) is when I told them what happened in Cannes, they wouldn't believe me. I told my boss, and he said "Anyone who drives a cab doesn't do things like that. Why would you want to fool me? Do you think I'm stupid or something?" Then he said, "What's the name of this film anyway?" and I said ***Metamorphosis,*** and he said, ***"Metawhosafis??"*** □

more important than cannes ?

For filmmakers who don't aspire to see their films playing to packed commercial houses – for the makers of documentaries, educational films, experimental ones, etc. – the American Film Festival is of great importance. Ben Achtenberg, a juror at the A.F.F. last year, gives us his account of this year's festival.

by Ben Achtenberg

Ten the Magic Number by Barrie Nelson

It gets less public attention than almost any other major festival on the continent, but for Canadian and American filmmakers trying to sell to the US nontheatrical market, the American Film Festival in New York can be more important than Cannes. Sponsored by the Educational Film Library Association (EFLA), the Festival was organized to bring filmmakers and distributors together with the organization's members, most of whom are film librarians, school and museum media personnel, and other film programmers.

Jerry Bruck, who made **I.F. Stone's Weekly,** says flatly that this is the *most* important festival in the United States for independents. "A lot of filmmakers look at the entry form and see that there's a fee and they feel, 'What the hell, they want me to *pay* to enter my film?' and there are no big cash prizes, so they don't enter. It's a big mistake. This festival gives you a chance to meet the people who can really support independent filmmakers, the librarians and media people who actually buy and rent film prints." **I.F. Stone's Weekly** swept the Festival's major prizes two years ago, and Bruck feels that has had a good deal to do with the film's success in nontheatrical release.

Bruck is one of an increasing number of filmmakers who have given up on the traditional route of working with commercial distributors and are trying to handle their own films. He is working on a book about independent distribution, based on his experience with **I.F. Stone.** One of his earlier films, **The Old Corner Store Will Be Knocked Down by the Wreckers,** was a finalist this year. It deals with the unsuccessful fight of people in the Montreal neighborhood where he used to live to save their seventy-year-old corner store and their community from demolition.

This year more than 750 films – television documentaries, industrials, scientific, fiction, children's and curriculum films and many others that might be hard to define – were submitted. Pre-screening juries around the country narrowed these down to 377 films in 39 categories.

At the Festival, a second jury screens the films in each category and awards a blue ribbon to the top-rated film and a red ribbon to the runner-up. The single highest-rated film among all the blue ribbon winners is awarded the Festival's "Emily", and its only cash prize, the $500 John Grierson Award, is given to "an outstanding new filmmaker in the social documentary field." Two years ago **I.F. Stone's Weekly** won the Emily and shared the Grierson with Lucinda Firestone's **Attica.** Last year's Emily winner was Jill Godmilow and Judy Collins' **Antonia: a Portrait of the Woman,** and the Grierson Award was won by the Pacific Street Film Collective's **Frame-Up! The Imprisonment of Martin Sostre.**

Evaluations of the films entered, as well as special writeups of the winners, are widely distributed to EFLA member organizations and have a good deal to do with buying decisions. One southern librarian at the Festival admitted that the large regional library he represents buys as many as 50 percent of its new films on the basis of EFLA recommendations, often sight unseen. Blue and red ribbon winners get additional exposure to purchasers from a year-long circuit of screenings at libraries around the US.

A good deal of informal persuading also goes on during the Festival. Distributors rent table space to display their catalogs and new releases, and the larger ones try to wine and dine the librarians from the larger institutions and lure them up to private suites to screen additional films. One hustling young independent producer claimed to have made 10 print sales on the first day of the Festival.

Mr. Frog Went a-Courting by Evelyn Lambart

The Winners

This year's Emily winner was Richard Patterson's biography and tribute to Charlie Chaplin, **The Gentleman Tramp,** produced by Bert Schneider. The film includes stills, newsreel footage, home movies and recently shot material from Switzerland as well as clips from Chaplin's greatest films.

The special jury for the John Grierson Award (Perry Miller Adato, Madeline Anderson, Arnold Eagle, William Sloan, Willard Van Dyke, Amos Vogel, and Edith Zornow) split the prize between Richard Brick's **Last Stand Farmer,** a documentary on the struggle of a 67-year-old Vermont hill farmer to keep his farm going, and western Massachusetts filmmaker Dan Keller's **Lovejoy's Nuclear War.**

The film deals with the case of Sam Lovejoy, organic farmer, who decided he had to do something about the threat of nuclear power plants. One night in February, 1974, he went out and loosened the guy wires supporting a 500-foot weather tower which had been erected in preparation for an

The Bakery by Paul Saltzman

Freelance filmmaker Ben Achtenberg graduated from Harvard College and has an M.A. in Communications from the University of Pennsylvania. He is deeply involved in community organizing and with media questions. Author of **The Cable Book: Community Television for Massachusetts,** *he contributes regularly to* tele-VISIONS. *He has also worked in all phases of film production and has extensive experience in video and photography.*

atom plant project in nearby Montague, Mass. The tower collapsed and Lovejoy turned himself in to police after issuing a statement explaining his action. His trial, for "willful and malicious destruction of personal property," mobilized community opinion around the power plant issue and provided the film's focus.

The film has already been honored as the best political film in the 1975 San Francisco International Film Festival and is one of three films representing the US at the Berlin Film Festival. Another kind of testimonial to its effectiveness came when the Atomic Industrial Forum, lobbying front for a consortium of nuclear utility companies, singled it out for attack. Earlier this year the AIF circulated a memo to its members and supporters calling for "a nuclear acceptance campaign which will be geared to motivate and persuade the public to observe the positive values of nuclear energy and its safe use."

The anti-nuclear movement, complains the memo, "warns of invisible killers and pending catastrophe. It also advocates property destruction and sabotage as in **Lovejoy's Nuclear War,** a film which has been shown to thousands of environmental and other activist organizations across the country." According to Keller the AIF has also circulated material attacking the film to schools and other potential users of the film; nonetheless, he estimates the film has already been seen by at least half a million people.

Mr. Symbol Man by Bruce Moir and Bob Kingsbury

Canadian Entries

As usual, many of the Canadian entries in the Festival were National Film Board productions, and the NFB's animators fared the best in the prize competitions. Evelyn Lambart's animated version of **The Story of Christmas,** which is complemented by a music track performed on Renaissance instruments, was the blue ribbon winner in the Religion and Society category. The Film Board's other blue ribbon entry, **The Light Fantastic,** is a retrospective look at the development of animation at the NFB which focuses on Lambart as well as Norman McLaren, Lotte Reineger and Ryan Larkin. Another Evelyn Lambart film, **Mr. Frog Went a-Courting,** was also a Festival finalist.

Michael Rubbo's **Waiting for Fidel** – about his visit to Cuba with millionaire businessman Geoff Stirling and former Newfoundland Premier Joey Smallwood – won the red ribbon for films on "World Concerns." His **I Am an Old Tree,** also about Cuba and the changes its people have undergone since the revolution, was a finalist in the same category. **Waiting for Fidel** has already received fairly wide distribution and a good reception in the US. **Bate's Car,** a film by Rubbo about a guy who has solved his personal fuel shortage by converting barnyard manure into methane gas, was another Festival finalist.

Waiting for Fidel, starring Joey Smallwood

Red ribbon winner for environmental films was Dorothy Todd Hénaut's Challenge for Change film **The New Alchemists,** which documents the efforts of a group of Canadians and Americans living on Cape Cod, Massachusetts, to establish an environmentally sound ecosystem for producing vegetables, fish and meat using only organic fertilizers and only solar and wind power as energy sources.

Red ribbon winner **Whistling Smith** was also nominated for an Academy Award in 1975. Directed by Michael Scott and Marrin Cannel for the NFB, it's about a tough cop who claims to have cut crime in half on his Vancouver beat – though perhaps only by terrorizing the prostitutes, junkies and other street people into moving to the next block. A finalist in the same category was Paul Saltzman's independently produced **The Bakery,** on the Perlmutar family's bakery in Toronto's Kensington Market. Saltzman's film, **Indira Gandhi: a Heritage of Power,** which includes interviews with the Indian leader filmed in the summer of 1975, was the red ribbon-winning International Affairs film.

The red ribbon film in the "Human Sexuality" category was **Making It,** directed by Pat Corbett and produced and written by John Churchill. **And They Lived Happily Ever After,** made by Kathleen Shannon for the NFB, was a finalist in the same category.

Other Film Board productions among the Festival finalists included **Ten the Magic Number,** an animated introduction to the metric system by Barrie Nelson; **Walk Awhile... in My Shoes,** by Nimbus Films Ltd. for the NFB, on the

problems of the handicapped in public buildings and on public transportation; **The Child, Part I: Jamie, Ethan, Marlon – the First Two Months,** by Robert Humble; **Mr. Symbol Man,** by Bruce Moir and Bob Kingsbury; and **Smoking/Emphysema: A Fight for Breath.**

Additional Canadian finalists included Pen Densham and John Watson's **Reflections on Violence in the Media:** Douglas Sinclair's **Cross-Country Ski Techniques;** Peter Rowe's **Horse Latitudes;** and CBC Toronto's **Young and Just Beginning,** by Mark Irwin and Ruth Hope, on Olympic gymnast Elfi Schlegel.

In addition to the films in competition, Ishu Patel's **Perspectrum** was chosen for inclusion in the special, out-of-competition "Film as Art" screening.

"Foreign Propaganda"

One of the topics of corridor conversation at the Festival was the recent attack by the US Justice Department against Tricontinental Film Center, a major distributor of films from Third World countries. Tricontinental has been ordered to register as a "foreign agent," and label its films and publicity as "foreign politicial propaganda." The group would also have to report all film sales and rentals to the Justice Department within 48 hours and turn in the names and addresses of its customers to the government.

As a statement issued by the EFLA Board noted, "The effect would be to discourage the viewing of their films because many individuals and groups would be reluctant to rent a film if they knew that their names would be supplied to a government agency as a result. The loss of customers and the cost of complying with regulations would soon force Tricontinental out of business and the education community would lose a valuable resource."

"We are also concerned," it went on, "that this tactic may be applied to other distributors of foreign films with the ultimate result being the suppression of points of view with which the Justice Department disagrees."

While the Justice Department has declined to specify exactly what foreign government Tricontinental is supposed to register as an agent of, most observers feel sure the move is aimed at Cuban films and is part of the Ford/Kissinger administration's efforts to put pressure on Cuba. Among the Cuban films the company handles are **Lucia** and **Memories of Underdevelopment,** which *The New York Times* called one of the 10 best films of 1973. Tricontinental also distributes films from other Latin American countries, Africa, Europe, the Middle East and Asia, as well as from the United States.

Some Suggestions for Festival entrants

Several years' experience with EFLA pre-screening and Festival juries suggest a few points that may be useful for filmmakers planning to enter the American Film Festival.

It's worth mentioning first that a large proportion of the films are submitted by distributors rather than directly by the filmmaker. If the film has already been placed with a US distributor, the filmmaker may need to do no more than make sure the distributor plans to submit it.

Filmmakers entering their own works should fill out the entry forms with some care. For example, entrants are asked to specify the audience for which the film is intended and its purpose. Jurors are asked, among other things, to evaluate how well the film *accomplishes* the stated purpose. Some jurors take this very seriously, and it can cost points if an entrant has proclaimed excessively grandiose goals and fails to deliver. A film about a group of old people might be more accurately, and more safely, described as intended "to increase awareness of the problems of the elderly," than "to clarify and illuminate the human predicament." (An actual example, slightly changed to protect the embarrassed.) No matter how insulting it may seem to be asked to put into a couple of lines what may have taken a year or more to achieve, this question should be taken seriously.

A film can also be hurt by being judged in an inappropriate category. Unfortunately for the filmmaker, the increase in entries has resulted in a proliferation of vague and similar-sounding categories, which makes it hard to figure out what *is* the best category to enter in, especially for the type of films broadly describable as social documentary.

The only real solution is to read the guidelines carefully and look over past Festival catalogs and winner lists to see what films have done well where. Looking at past Festival reports will also reveal the fact that some juries have shown consistent tendencies toward particular types of films or even political slants. While there is no guarantee that such tendencies will continue, they are worth taking into consideration. Catalogs and information on past and future Festivals should be available through any local EFLA member library or from Educational Film Library Association, 17 West 60th Street, New York, New York 10023. □

three viewpoints on

the grierson seminar

by Natalie Edwards, Ronald H. Blumer, and Gary Evans

The Grierson Seminars attract those film-makers who make documentaries, the films for which Canada is best known, and the buyers of those films, film librarians for the most part. Below are three differing points of view on the goings-on in Couchiching.

Propaganda Message: NFB-produced federal propaganda

To Enter the World at a Different Level

by Natalie Edwards

The second annual Grierson Seminar was held at Lake Couchiching, at the YMCA Conference Centre, Geneva Park, near Orillia, Ontario, in the clear bright days between April 3 and 7, 1976.

Erik Barnouw, former Columbia University professor and now a Woodrow Wilson Fellow, opened the session with a speech on the purpose of communication, in which he spoke of the hidden effectiveness of fiction in propagandizing compared to the visibility of documentary persuasion. He made the point that TV fiction stories, and films, offer the public certain positive solutions to problems, mainly explicit and violent, whereas documentary work often raises questions that have yet to be answered. Fiction therefore seems to "make sense" while news and various information programs seem fragmented by comparison.

Paul Rotha and Basil Wright, as well as Allan King, helped chair the various talk sessions that followed the showing of each film.

At the end I asked chairman Wayne Cunningham what the Ontario Film Association had hoped to achieve.

"Increasing interest in documentary film," he replied.

"And do you think you were successful?" I asked.

He smiled. He certainly did. However, he added, "there were things (films) that Grierson wouldn't have allowed, but we hoped people would raise that issue, and in a roundabout way, discover what a Griersonian film was. However, other discussions displaced it, more meaningful to the participants, and that is also one of Grierson's ideas."

The 27-year-old Ontario Federation of Film Councils became the Ontario Film Association in 1958. The people who planned and executed this smoothly run seminar gave not only an incredible amount of time and energy, but actually used their vacation time: Wayne Cunningham, John Crang, Chris Worsnop, Marie B. Deane and Bob Wylie. Grants from the Canada Council and the Ontario Arts Council helped to bring in the filmmakers, while the Ontario Film Association paid for everything else.

At the end of the seminar, Basil Wright, speaking of Grierson, described him as a "perpetually self-renewing person who would no doubt shock us, were he alive today and in this room, by telling us what a lot of nonsense we've been talking."

Now, while I'm no expert on Geierson, I always had the impression the man was exciting, adventuresome and innovative, if irascible. Because of this it was a disappointment to see so many old-fashioned documentaries with what I call the National-Geographic Approach: we look, we see, we comment.

Narrative voice-overs, descriptions, maps, and many views of something or someplace, do indeed educate us geographically and visually. But these methods have not taught us love and understanding. They provide a Zoo Approach. The most disgusting (to us) scenes have a novelty and satisfy voyeuristic curiosity: a dead body floating down the Ganges; a woman crazed with religious fervor, devouring a live bird's head. In a sensitively illuminated context we not only could become compassionate but even be brought to imagine ourselves in the place of other people – seeing, for instance, the floating body as part of an acceptable way of life, understanding its presence, or witnessing the religious ecstasy as a marvellous release of inhibition and a connection with ancient rites in a sacred world; feeling, rather than solely observing, the meaning of what we see.

But how is this to be done? How can documentary film advance from the habit of factual and educational third-person observation and help us to enter the world at a different level; to see other lives and other ways of living with humility and love and true understanding? This is one of the things I hoped to find explored at the Grierson Seminar. To my mind, one bridge is the type of Imaginary Documentary best represented by a film like **Montreal Main,** in which real people extend the events of their own lives into a dramatic projection of various possibilities. But there was nothing of this type at the Seminar, although Kathleen Shannon's personal self-discovery trip **Goldwood,** at least let us enter another's life at a very close and personal level.

The Grierson Seminar attempts a great deal. In honoring Grierson and the documentary, it hopes to show the kind of film he made, and follow the precepts he set out. But one of these was for change, exploration and discovery. So in fact, as well as adhering to the past, the Seminar, to be true to Grierson, really must investigate the novel and the new, and if possible introduce attitudes and methods that are almost revolutionary.

Further, the Seminar hopes to increase interest in the documentary through expanded use of that form. Thus librarians, school board buyers, and those with a dollar to spend and a potential audience, are encouraged to attend and comment. They generally prefer material prepared, like texts, on the models of the past. However, people like me and some of the filmmakers and professors want to see what new forms can replace the old, and to discuss the use of the medium in a direct sense, the manipulation of thought and reaction through cutting, angles, composition, placement of material, point of view. Finally, certain concerned people also feel that just learning the facts is a dead end to bridging the gap between peoples and places. A method of involving the heart is sought.

Thus, among the 97 people present, there was a good deal of conflict about what could and what should be discussed. Sometimes groups clamored for a deeper discussion on copyright or on "film" quotations, sometimes on sales or distribution, sometimes on technique, and always, there were those who tried to dissuade the group from concentrating on content.

As for me, my longing to delve into the subject of integrity was lost from view. The basic unities that we must require in order to accept the material a documentary filmmaker offers us were never really discussed, let alone settled. □

The Activist Film: Alive and Kicking

by Ronald H. Blumer

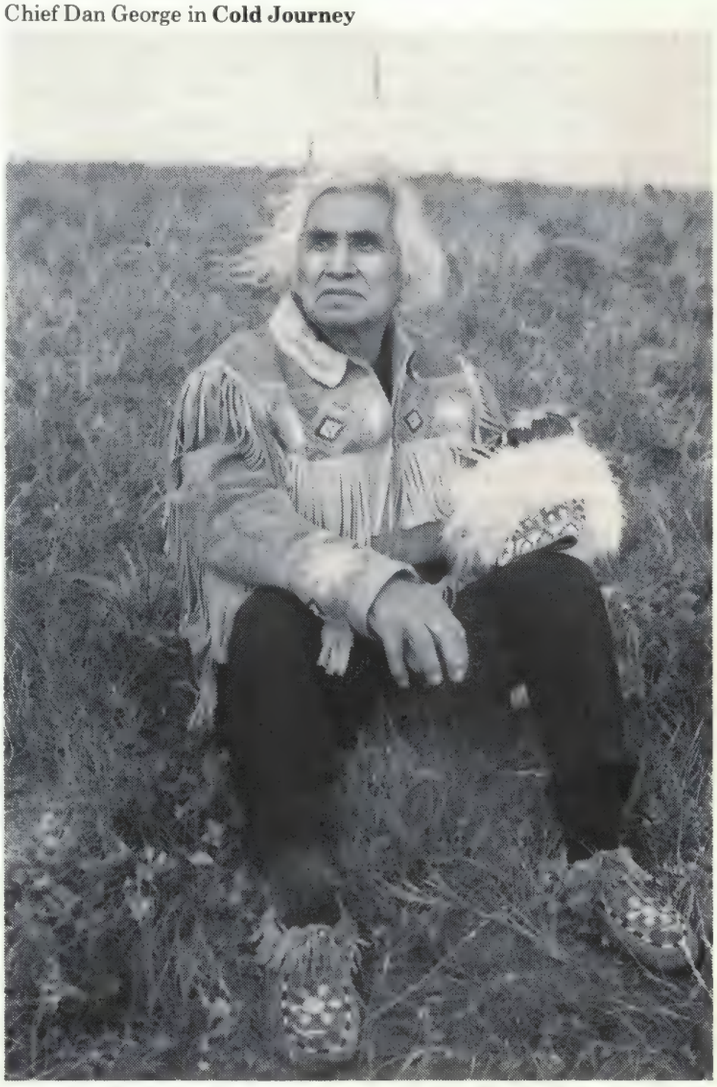
Film conferences tend to be ordeals of the mind, body, spirit, eyeballs, and that particular little spot between the ass and the base of the back where our tails would be, were it not for evolution. The second annual Grierson Seminar was no exception; a dedicated gathering of those rare birds actually interested in both seeing and making documentaries. The congregation meets each year at the Lake Geneva conference center, a Disneyland version of the wilderness with paved nature walks and trees with labels on them. The squirrels are real, though, and so are the movies, unreeling at a relentless pace from 8:45 in the morning until 11 at night. One comes away from such a barrage with nibbled fingers and mixed impressions.

One immediate conclusion is that we are a very talented country. Of the 30 or so films presented, many made under difficult conditions with shoestring budgets, a high proportion were excellent. There is, however, the sad feeling that here among the lakes and plastic flowers is the one and only time that many of these films are ever going to be seen in public. Filmmaker after filmmaker stood up in front of the audience to tell their tale of distribution woe. The main blight seems to be television – particularly CBC, which had rejected almost every good independently made film presented at the conference. Story after story was told of how some young filmmaker was ground up by the Byzantine monolith which nightly fills our airwaves with mediocrity. Coupled with similar stories coming from last year's conference, it is becoming obvious that Canadian television is terrible not because of a lack of talent, but because the institution is closed and hostile to talent; particularly if it comes in from outside the deadwood of Jarvis Street.

On the bright side of the screen are the film libraries, well represented at this conference. For independent filmmakers they offer one of the few alternate distribution networks by which the films produced can get to a larger public. The power of the Grierson Seminars is that they are not only a forum where filmmakers are brought together to lock antlers but where filmmakers are brought together with film users. And many potentially valuable lessons can be learned on both sides. For example, the word "useful" kept popping up. A critically indifferent film was considered by the librarians to have a certain audience appeal, or be useful in this or that context in conjunction with this or that film. Thus, for the filmmakers, the whole wonderful link between film and public was made manifest. Films are made, after all, to be seen, and it is the seeing that makes the films; many cinéastes descend from the clouds on the basis of that simple homily. The strength of the conference also tended to be its weakness. Filmmakers tend to be a noisy, pushy, ego-bound lot and while over half of the 80 delegates were film librarians, they tended to be the silent half quietly alternating between frustration and anger. It seems like a simple problem of organization to bring these two groups together in an atmosphere conducive to pleasant and not-so-pleasant interchange. The grueling pace of the conference and the large, cold screening room seemed to mean that only the loudmouths got the spotlight, to the detriment of all.

The films shown, and there were many, presented a fascinating perspective of documentary film production, past and present. The documentary movement of the '30s was represented in the flesh by pioneers like Willard Van Dyke, Paul Rotha and Basil Wright. The films from that era present a world in which man is pitted against nature and filled with hope that technology is the key to future happi-

Chief Dan George in **Cold Journey**



Ronald H. Blumer is currently an instructor in cinema at Vanier College in Montreal. Prior to this he taught at Marianopolis College and was a teaching assistant at McGill University and Boston University. Concurrent with teaching, he has also been working on a series of films on aging.

ness and prosperity. In one film, for example, we have scenes of happy natives in Siam washing their troubles away with DDT soap. The contemporary films presented an opposing view of a world only too aware of the limitations of technology. For this reason, many films of the mid-'70s appear at first glance to be very anti. Allan Goldstein's **A Matter of Choice (Cinema Canada,** no. 26) presents the case against nuclear energy, Martin Defalco's **Cold Journey** and Tony Ianuzielo's **Cree Hunters of Mistassini (Cinema Canada,** no. 24) strongly indict our destruction of the Indian's way of life in the name of progress, Blaine Allan's **There Goes the Neighbourhood** presents the case against unlimited urban expansion and Karl Shiftman's **Holy Ganges** praises the spiritual world of materially impoverished India. If blind faith in progress seems to characterize the documentaries of the '30s and '40s, a feeling of guilt seems to run through the films of the mid-'70s – a guilt at what we have done in the name of this progress. In Jerry Bruck's **I.F. Stone's Weekly,** the veteran newsman presents the American defeat in Vietnam as a victory for man over technology. In other films presented at the conference, we are asked to feel guilty about what has happened in Chile, what has happened to the native people, what we have done to minority groups or women, and how we have messed up the environment. In many ways, the guilt presented in these films is an impotent guilt – an easy way out, a confession so we can keep on doing more of the same. If this were the only message we get from a four-day sampling of present-day documentary film , we might as well forget about the mess and leap into the soothing arms of *The Partridge Family.*

All is not one long moan, however, and many of these same films try to connect the guilt they generate to some form of action. A **Matter of Choice** deliberately chooses against the use of experts, it is the mothers with babies in their arms who are taking on the power and mining companies. The message of the film strongly points to the fact that we have left things up to the "experts" for long enough and now it is the power and responsibility of ordinary people to do something about it. **Creating Space,** a film about a Toronto artists' co-op, provides a model for all those wishing to break down the alienation between business, work and everyday living. **There Goes the Neighbourhood** is a film specifically designed for citizen groups and shows how slum houses can be made livable at relatively low cost. **Cold Journey** and **Potlatch (Cinema Canada** no. 21) are not only about Indians, but are films used by Indians as organizing tools. Susan Schouten's **The Working Class on Film (Cinema Canada** no. 27) can be said to have summed up the conference. The film has as its thesis the idea that documentary started under Grierson as a way in which working people could have a respectable screen image of themselves. The movement has since evolved from a mirror to a hammer, a tool with which people can reshape their own lives. This activist film tradition is very strong in Canada, resulting in the production of many films with a purpose, beyond observation and beyond entertainment. The second Grierson Seminar clearly showed that this tradition is still with us – alive and kicking. □

No Significant Attempt to Explore

by Gary Evans

Propaganda is one of those words which when heard causes an almost Pavlovian reaction – more often than not, a negative response. To many, the word implies a situation where the individual is treated as one of the mass who is being preached to – or, more coarsely, brainwashed by a higher, remote and often antagonistic authority. Curiously, the word originated from a 17th century papal order, the congregatio de propagande fide, *whose members were sent on missions to recruit actively for the Catholic Church. As missionaries, it was their responsibility to win converts and to promote the faith.*

In the first four decades of this century, propaganda was a device used by governments to promote the merits of each of their respective systems to win the hearts and minds of a besieged citizenry, especially in time of war or crisis. Thus in Britain during the First World War, the Ministry of Propaganda under Canadian press lord Max Aitkin (later Lord Beaverbrook) churned out information which was supposed to convince allies and neutrals that Axis information was incorrect if not downright dishonest, while the allied position was 'true'. This brought out the worst in all of the participants and following Lord Northcliffe's ill-advised press campaigns against the Hun at the war's end, the 'negative manipulation' label became identified with propaganda.

*By the Second World War, there were those who tried to rehabilitate the word by dividing propaganda literally into black and white. Good intentions notwithstanding, propaganda remained a necessary evil during the war, even though it was directed more for home consumption than for allies or neutrals. Following the war, with the dawn of the television age, propaganda acquired the open-ended definition it has today. Summed up recently by communications specialist Erik Barnouw, "***Any** *communication is propaganda, as it has purpose, even though this tends to lead to meaninglessness because it is so broad." In reference to the documentary film versus the fiction film, he has added that while the non-fiction artist has a spoken premise and must be obvious in his aims, the fiction artist is connected to unspoken premises, and hence functions as more of a propagandist. The ultimate logic of this stretched definition is that as fiction artists do not pretend to be propagandists, they are in fact propagandists.*

Gary Evans

Had the title of this year's Grierson Film Seminar been anything other than "Propaganda and the Documentary Film" the five-day event might have been a little less disappointing. That is not to say that the conference was a failure; it was a splendid opportunity to view new non-fiction Canadian films, to meet the filmmakers and the many documentary film *aficionados*. The disappointment was that the seminar missed its purpose: to present and discuss films from their propaganda aspect as part of the wider evolution of the documentary film movement.

Given the etymology of the word propaganda and the open-ended meaning it has assumed, it became apparent from the first session of the Grierson Seminar that there was an acute problem in trying to select films which would apply rationally to that theme. There was no significant attempt to explore the historical and political evolution of the propaganda film. Instead, the organizers tried to invoke the spirit of John Grierson by showing **I Remember, I Remember,** a testimony by Grierson in his last years of what the movement he founded was supposedly about; it was in fact, an incomplete statement of the documentary philosophy. For his own peculiar reasons, Grierson neglected to emphasize the two-pronged principle of political inspiration and social animation which lay at the core of the documentary tradition. He chose instead to concentrate upon the (once secondary) artistic issues of patterns, form and beauty. This was followed by the films **Industrial Britain** and **Night Mail,** which had the effect of creating the impression that the documentary movement was a kind of final statement of the 19th century liberal humanist philosophy; its credo was that despite the natural alienating feature of modern labor, there was dignity in labor and in individual effort.

Documentary film was much more than this, especially when in Britain of the late '30s it dealt with real social problems such as inadequate housing and poor nutrition. Significantly, such films were made by breakaway film units which left the comfortable milieu of government sponsorship. The best of the documentary films were discomforting to authorities, yet they demonstrated how alternatives and solutions were possibile within the existing order. Such films were educational and inspiring. They underscored the importance of collective social action. The Second World War forced a new set of priorities and propaganda film tended to emphasize the importance of maintaining a united collective will to defeat fascism. Grierson transplanted the documentary idea to wartime Canada, where the propaganda films of the National Film Board promised that victory over fascism would signal the coming of a brave new world, one based upon internationalism and the end of national rivalries. Sadly, the dream was decades premature; Grierson left Canada in 1945 as the government was about to plunge into two decades of Cold War.

These historical references might have enabled the participants at the seminar to address themselves to some kind of context. Instead, documentary film pioneers Paul Rotha, Willard Van Dyke and Basil Wright were either silent or pessimistic about the possibilities of adopting the film medium to inspire change or to invoke social purpose. This was a terrible letdown to those who had seen the films of purpose these men had made earlier and crueler still to those filmmakers who are trying to carry the ideological torch of the Grierson documentary tradition.

Despite these less-appealing aspects of the seminar, there were present filmmakers whose films can be seen as direct evolutionary descendants from the best of the documentary tradition. Had their films been screened as a group and not

A Leonard Hutchinson wood-block print from **Years of Struggle**

interspersed among the 'artistic', intellectual, and travelogue *pot-pourri,* the whole seminar would have taken on an entirely different and probably more controversial character. These films deserve special merit for being examples of propaganda at its best. They were educational, rational, inspirational and political in the broadest sense of the word.

Ron Blumer's **Beyond Shelter** and Allan Goldstein's **A Matter of Choice** dealt with two areas of social concern, care for the elderly and the dangers implied in the proliferation of nuclear power plants. Both films presented their respective factual positions in a matter-of-fact tone. They excelled most when the people spoke to the issues in their simple and sometimes humorous way. These films convinced the viewer that there are many possibilities of non-institutional housing for the elderly and that there is a need to slow the rate of nuclear power development until more ecological factors are known and assessed. In Blaine Allan's **There Goes the Neighborhood,** a persuasive case was made for urban renovation, not urban demolition. The film is meant to be a primer to citizens' groups which wish to become involved in renovating their neighborhoods.

Enemy Alien by Jeannette Lerman and **Years of Struggle** by David Fulton and Gloria Montero fit into that aspect of documentary film which links education to politics. The first was an almost too softspoken history of the relocation of the Japanese community of Canada during the Second World War, placing this sorry aspect of Canadian history into the context of Canada's racist attitudes toward its Oriental population as a whole. The visual impact was heightened by the use of still photographs collected mainly from Japanese-Canadian photo albums. The film's political appeal is all the more relevant in light of many people's memories of personal helplessness which followed the government's recent suspension of civil liberties during the 1970 October crisis. **Years of Struggle** emphasized one man's concern for and record of the unemployed of Depression Canada. The art work of Leonard Hutchinson, printmaker, captured the despair and dignity of the working class an they struggled to weather the Depression. The film was flawed partially by its tendency to concentrate too much on biography and not enough on the social significance of the man's work.

There were two films on propaganda as propaganda. Susan Schouten's **The Working Class on Film** used a style of

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Gary Evans has written a history of government-sponsored film propaganda in Canada and Britain, ***The War For Men's Minds,*** *to be published early in 1977.*

presentation reminiscent of Canadian wartime propaganda of the '40s and was meant to inform filmmakers of the importance of keeping alive Grierson's idea of projecting a positive image of the working class on the screen. As a piece of political propaganda *par excellence,* it seized the Grierson philosophy, took a position distinctly to the left of the mainstream and dared to be controversial. (Unfortunately, it was the last film screened at the seminar.) Schouten learned from her years with Grierson that his philosophy can be welded to today's reality; the film avoided empty praise and emphasized that if organized labor engages in political action, significant reform is possible. Jerry Bruck Jr.'s **I.F. Stone's Weekly** was a piece of screen journalism which dealt with the anti-Vietnam War propaganda waged by the crusading journalist I.F. Stone. Like **The Selling of the Pentagon,** which also came at a time when the public had turned at last against the war in Vietnam, Bruck's film has been popular with a significant part of the North American public. They have identified the anti-establishment attitude of the subject and the filmmaker as their own. Aware of the historical limitations of his film, Bruck has commented on his own open-ended definition of propaganda, "Propaganda is what you don't like. Think about that a minute." Had Bruck's film surfaced five years before, it would have probably remained an unknown 'underground' propaganda flm. Five years later it would have been seen as a quaint historical piece. His film is about propaganda that people did not like, i.e., the US government's attempt to sell the war and as such, it has met with popular success. Equally important, though, is the film's affirmation that in a liberal democracy there are unlimited possibilities for rational change. This is inspirational propaganda of the first order.

The Challenge For Change group at the National Film Board has found itself loved and hated alternately for their belief in social action. In **Temiskaming,** they have told a two-part story of the Temiskaming, Quebec, workers' victorious struggle to reopen the town's pulp mill and the depressing letdown of trying to run such an enterprise in the capitalist milieu. The film is both inspiring and troubling. The unanswered questions reflect the underlying contradictions of capitalist production. Alienation of labor will continue as long as the workers are not the sole proprietors of their own factories. The film will not be distributed by the CBC because that organization feels that the filmmakers were too sympathetic to the workers.

To conclude, had these films been presented as the core of the Grierson Seminar, there would have occurred a much more lively, if heated, event. As the purpose of propaganda is to force the taking of sides, the exercise might have been valuable for the participants. But this was only the second year of the seminar and the organizers are to be commended for their months of effort and preparation. In time, the wrinkles will be worked out. As for suggestions for future seminars: an urban centre is preferable so that local talent and participation are more available. Personal intimacy could be sacrificed for the stimulation which many active minds could provide – including the presence of more outside resources people familiar with the Canadian milieu. There could be different panels chosen each day to introduce the theme of the films and to comment upon them afterwards. Such panels might be composed of non-film people like librarians and teachers, who in many respects reflect the 'public' audience more accurately than do the filmmakers. Finally, the organizers should try operating several theatres simultaneously, in which films of specific types or *genres* could be screened. One cannot help but wonder how much good Canadian film was either overlooked or rejected this year because of considerations of time and space. □

For a capsule comment and distribution information on each of the films shown at the Grierson Seminar, please refer to Capsules.

The Grierson Seminar is followed by the Ontario Film Association's Showcase of 16 mm films. This is a major market for distributors of 16 mm film.

The following letter was sent to the organizers of the two events by Jerry Bruck, director of **I. F. Stone's Weekly,** *a filmmaker who has taken the distribution of his own films in hand.*

Last Monday, April 5, a group of about 10 of the filmmakers attending the Grierson Seminar met to discuss common problems relating to the distribution of our films. One of these involved restrictions imposed on us by the rules of the Ontario Film Association regarding our participation in the annual film showcase; I was asked to present our feelings to the OFA board through you.

First, we are grateful that we've been permitted to exhibit our films in Showcase for the first time this year. Second, we can't understand why we are not permitted to be on the premises when our films are screened.

As you explained the situation, limitations of space have forced the OFA to limit the numbers of participating distributors each year. Since our films were being screened this year in the confines of the Filmmakers' Showcase, and since we did not require additional screening facilities, booths, rooms, meals or accommodations, we simply wished permission to be present at Geneva Park in order to:

a) attempt to publicize the scheduled screenings of our films through handbills and seeking out key librarians;

b) meet key buyers, which we are not otherwise able to do owing to our limited financial resources;

c) get a sense of other films available to the schools and library market and a feeling for current tastes.

This would not be possible, if I understood you correctly, because of the opposition of commercial distributors, who make an important financial contribution to the annual showcase. All board members we talked to were extremely deferential to these distributors.

It may or may not prove possible for filmmakers without experience or contacts in the library market to achieve much in what I understand is the almost frenzied atmosphere prevailing at Showcase, but it seems to me only fair and reasonable that we be given a chance to participate. Independent filmmaking is precarious and marginal enough in Canada without our being barred from an important marketplace. The high commissions commercial distributors take for their work make it even more difficult for Canadian-made films to return their production costs, especially when commercial distribution provides no guarantee that a title will be effectively or efficiently marketed. Growing numbers of filmmakers in the US and Canada are turning to self-distribution, and we found it upsetting that we are not permitted to participate on an equal footing in Canada, as we are permitted to in all major events in the United States.

In view of the heavy government subsidies required to maintain even the current low level of independent production in Canada (as well as much of the work of the OFA), we feel that any efforts we choose to make to market our films directly – and hence to become at least in some measure self-sustaining – ought to be helped, rather than hindered.

Sincerely

Jerry Bruck Jr.

Open Circle Cinema

SPECIAL EVENTS

OTTAWA 76; INTERNATIONAL ANIMATION FESTIVAL

The final evening of Ottawa 76 will be held in the 2300 - seat Opera at the National Arts Centre, Ottawa

The single most important annual event in international animation, the International Animation Festival, sanctioned by ASIFA (Association internationale du film d'animation) will move to the Western Hemisphere for the first time this year, as the Canadian Film Institute hosts Ottawa 76.

Ottawa 76 will be held at the National Arts Centre from August 10 to 15, and will incorporate the formal competition of animated films from around the world, out-of-competition screenings, major retrospectives, student workshops, displays, and a final evening of awards and screening of winning entries. Categories for competition will include: films longer than three minutes, films shorter than three minutes, promotional films (commercials, public service announcements or fillers) not exceeding five minutes, first films by a student or independent beyond practice works or school exercises, films for children, and instructional films.

It is expected that animators from all over the world will enter and attend this festival, and that it will provide an excellent opportunity for Canadian filmmakers working in this area to meet and confer with their counterparts from other parts of the globe.

The exterior of the National Arts Centre, Ottawa

Assistance and co-operation for Ottawa 76 is coming from many film-related bodies including Société Radio-Canada/CBC, the National Film Board, the Cinémathèque Québécoise, the National Film Archives, and the Festivals Office of the Secretary of State.

The final awards presentation evening will be held on August 15 in the 2300-seat Opera of the National Arts Centre, and all winning films will be shown.

Scheduled retrospectives will include the animation work of the National Film Board, collage and cut-out techniques up to the present, and sessions on the films of Raoul Barré, a Québécois animator who worked in Hollywood in the '20s, and Oskar Fischinger, a pioneer German animator. The NFB will present a display of cels and animation elements, and a display of film festival posters is being organized by the National Film Archives.

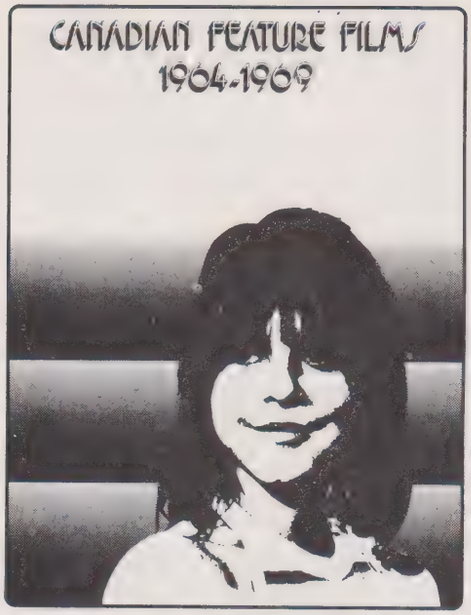
There is no entry fee for films in the festival, but they must be shipped prepaid. Films in languages other than English or French must be subtitled or dubbed. Films may be accepted in 16 mm, 35 mm, or 70 mm. Deadline is July 1, 1976.

For more information on Ottawa 76, write the Canadian Film Institute, 1105-75 Albert Street, Ottawa K1P 5E7, phone (613) 238-7865, or telex: FILMCAN OTT 053-4250. □

BOOK REVIEWS

Canadian Feature Films 1964-1969 by Piers Handling

Canadian Filmography Series, number ten. Canadian Film Institute. 1976. 64 pp. Stiff paperback, 8½" x 11", Illus.



This 64-page, large-format book (which is both too handsome and too important to be termed a booklet) is of immense value as a work of reference and also offers pleasurable reading to anyone even casually concerned with recent Canadian films. It is the largest of three such publications from the Canadian Film Institute, although covering the shortest period and, since it is succinct and in no way overwritten, this fact is a cheering reminder that our production *is* increasing by leaps and bounds, even though, month by month, these movements can seem more like staggers. (The two previous issues in the series, both by Peter Morris, covered the periods 1913-1940 and 1941-1963. They are still available.)

Piers Handling, of the CFI, has achieved a magnificent feat of organizing his material, fusing facts and comments, erudition and occasional wry amusement. He gives full credits, plot synopses, production notes and critical reaction by himself and others on over 100 features – defined as running 60 minutes or more – ranging from the celebrated, like **Nobody Waved Goodbye, The Luck of Ginger Coffey** and **Le viol d'une jeune fille douce,** to the obscure and bizarre. Something called **The Naked Flame** starring Dennis O'Keefe achieved one showing in Edmonton, we learn, while **Sex and the Lonely Woman,** shot in Uruguay, has Canadian connections you wouldn't even dream of. Famous and forgotten, serious and silly, the features of a six-year period then unparalleled in this country's film history are all here, as they should be, for history is a mixture of the tremendous and the trivial. At least, if anything relevant is *not* here, I haven't spotted the omission. Instead, it has been stimulating to check the facts I remembered while learning the things I never knew and rediscovering what was half-recalled. The pleasure brought to mind by the artistic success of **Winter Kept Us Warm,** for example, and the happy financial "rescue" of it by a Commonwealth Film Festival now rather dim in memory is balanced by a sad question mark over David Secter's subsequent absence from the scene. And not the least intriguing section of these solidly filled pages concerns the ambitious and mysterious **Roses in December,** by Graham Gordon, a film still unfinished and unshown after major production ten years ago. I would love to see this if only for the sight of Gerald Pratley acting a priest. (More seriously, no effort should be so unrewarded.)

In addition to the merits I have tried to suggest, the book has a full index listing titles, directors, actors, etc., and several large and attractive stills. No good public library can be without it; nor, for that matter, can any good private library which even nods towards films.

Clive Denton

Clive Denton writes and broadcasts for the CBC, doing film reviews for Off Stage Voices *and the* Sunday Supplement. *For many years he was the Program Director for the Ontario Film Theatre and has written two books for Pantivy Press, one on Henry King and one on King Vidor.*

Six European Directors: Essays on the Meaning of Film Style by Peter Harcourt

Penguin Books "Pelican" Series, England, 1974. $2.50.

We are indeed fortunate as Canadians to have in Peter Harcourt a lucid and probing film critic; *Six European Directors* is, as well as being an excellent work of criticism, above all a textbook on the art of critical judgement, particularly in the area of film.

Harcourt opens with a long essay on criticism, referring to various schools but concentrating on his own approach. His lucid statement does indeed help us to understand the structure of the six essays to follow but, more, it assists the reader in confidently making sense of a film to which he first responds in a darkened room, separated from other spectators in his one-to-one relationship with the images on the screen. As the spectator emerges from the theatre, his personal response is refined through discussion and reading of the critics. Harcourt has built his critical philosophy on this very natural pattern, giving it strength and direction by the kinds of critical questions he suggests, by pointing out that a response can and should have reference to other areas of the viewer's knowledge and by trusting the subconscious in responding and playing with the imagery. In short, Harcourt argues that one's individual response is a basis for understanding a film and this understanding need not be only on the level of incident which, as he points out, is often the only level discussed by many reviewers.

The opening essay is prefaced with two quotes – the first from Henry James holding that the most valued response to life and art is that which is true to one's emotional and private allegiances; the other krom Leonardo da Vinci who claims that "one has no right to love or hate anything if one has not acquired a thorough knowledge of its nature." Harcourt hopes that the critic would try to steer a critical path between these divergent poles:

> *"...We undoubtedly need scholarship to help us* understand *a given work of art, to help us to honor Leonardo's ideal. But scholarship*

in the arts is secondary. Response is primary. The facts that are most useful to us are those which help us to answer the questions about a given film that we are asking ourselves, questions always related to those primordial ones: What does this mean? Why is it affecting me like this? How does it relate to other films that I have seen?

"So when discussing films, we can approach them from two contrary directions – the direction of knowledge and the direction of ignorance. Knowledge certainly helps us more perfectly to understand our own experiences and may lead us through the superficialities of an intellectual curiosity about something to a deeper, more personal involvement in it. But generally, it seems to me, knowledge about a work of art becomes most meaningful when it follows *response, when it illuminates the instinctive obscurities of a personal involvement." (p. 20-21)*

In the six essays which follow, Harcourt does not betray his critical philosophy – he does not burden the reader with his or others' scholarship, nor with cinematic jargon. Let me explain Harcourt's use of scholarship by discussing the first essay, "The Reality of Sergei Eisenstein". While referring to the enormous amount of analytical criticism by Eisenstein and others, Harcourt interprets that torrent of analysis as an extension of his argument that scholarship can often obscure (and perhaps, in the case of Eisenstein, is meant to obscure) and make the viewer incapable of having or admitting an emotional response. In looking directly at the films, in rejecting that mass of "external clarification" and the generalized statements on montage that wash the viewing of all films by Eisenstein and his Russian contemporaries, Harcourt has given us a breath of fresh air on the subject, concluding that Eisenstein "remains an enigma – a compelling fusion of grand designs with a kind of human emptiness."

The prodigious work of the six directors (besides Eisenstein: Jean Renoir, Luis Bunuel, Ingmar Bergman, Federico Fellini and Jean-Luc Godard) presents an enormous task to the critic and Harcourt has proven himself more than equal to it. Each essay covers in a critical way *all* the work of the artist; this is not to say that each film of a specific cineaste is analyzed in detail although it is evident that Harcourt has indeed done that work in his search for the filmmaker's "view of life":

"...I am trying to do basically one thing: I am anxious to explain the form of each director's films in terms of the 'view of life' that has necessitated it...I tend thus to concentrate on the films where I feel the director has been most successful in resolving his artistic problems... Any breakdown in the form of his films is inextricably tied to inadequacies within the view of life at the base of them." (p. 198)

What we have then are a series of critically precise and brief (considering the area covered) essays which can be read separately but maintain a coherence through critical structure and point of view. In this, Harcourt's "Conclusion" is helpful in seeing the six directors within a general relationship in the European setting.

The footnotes are excellent and suggest, of course, further reading. This is a terrific book for any formal or informal student of film, an optimistic work which insists that good criticism is possible for all lovers of the cinema. Peter Harcourt is generously assisting us in that process.

Eleanor Beattie

Eleanor Beattie holds an M.A. from McGill where she wrote her thesis on Harold Pinter's film scripts and is the author of Handbook of Canadian Film, *the new edition of which will be available this summer.*

Canadian Federation of Film Societies Index of 16 mm and 35 mm Feature-Length Films Available in Canada 1976

ISSN 0316-5019. Available through P.O. Box 484, Terminal A, Toronto, Ontario M5W 1E4. $27.50 (prepaid $25.00).

Although the Canadian Federation of Film Societies was involved in the production of an index of feature film availability in this country as early as 1947, publication was sporadic and there were long periods of hibernation. However, in the late 1960s, three members of the Toronto Film Society banded together with a former TFS officer to investigate the possibility of using computer technology to resume publication. Under the joint sponsorship of TFS and the CFFS, and with some very temporary financing from the former to cover printing costs, the first issue was published in 1970.

As a goodly number of Canadian film societies are located in smaller centres, remote from the offices of the many Canadian distributors handling specialized films, the Index met with a good response from the groups affiliated with the CFFS. However, there being absolutely no other comparable reference to feature film availability in Canada, it met with even greater demand from libraries, audiovisual departments of educational organizations, and even film distributors themselves, who wished to know what their competitors were handling. An up-dated publication was brought out in 1973, and since then the publication has appeared annually, while coverage has been widened to include listings in 35 mm as well as 16 mm.

In the 255 pages of its main section, the 1975 edition lists 8,919 titles of feature films and long documentaries, distributed by 45 organizations whose addresses and telephone numbers are listed in the front pages. This issue also included, for the first time, a 35-page listing of titles by director, and just under a hundred pages of listings under names of featured players.

All entries are listed in computerized alphabetical order by title in the original language, with all non-English titles being cross-referenced to alternate titles. Following the film title, and any alternate listings, each entry contains such information as year of release, country where produced, original language, original ratio, color or b/w, original running time, director and featured players. This is followed by information for each print version, listing distributor, running time, language version, color, etc. Where the 1975 listing includes a change from the previous edition (including a change in the alphabetical order of listing) this is marked by an asterisk opposite the title, while additions are indicated with a plus sign.

Some purists of the print media have been heard to mutter criticism

A graduate of Queen's University, Douglas S. Wilson was for almost two decades the editor of a Canadian business publication and has, since 1968, been treasurer and membership director of Toronto Film Society.

of the book's format, in that rather than being typeset, it is lithographed from computer print-out data. This format is, however, the essential factor in making possible an unsubsidized price of $25 ($20 to CFFS members for their first copy) and with the photo-reduction ratio having been well chosen, the entries are fully legible.

A number of further innovations are included in the new edition which will shortly be coming off the presses. On the editorial side, there will be a third supplement added to the listings by director and featured players, listing all firms handled by *each* distributor. In addition, there is to be cross-referencing between 16 mm and 35 mm versions, which in many instances have different distributors.

A further editorial innovation is the provision of a French introduction, including a key to the symbols and abbreviations used in the listings for each title, while on the commercial side, advertising by distributors will now be included. The bilingualization should greatly expand the market for the Index in Quebec and thus permit economies of scale; combined with the additional revenue from advertising, the Index Committee should be able to provide even further value for the $25 price.

Every reviewer must have his quibble, and this one would point out a few discrepancies in spelling and between subject and verb on the introductory page of the 1975 edition, where a little more editorial checking would have paid dividends. Other print purists have complained that the listings are in a computer's idea of correct alphabetical sequence – as a result of which, it is claimed, some searchers have missed listings actually in the volume, but not in the alphabetical order commonly employed in making up an index.

These, however, are mere specks on the total picture, which is that of a very commendable achievement, and in any event, they are unlikely to apply to the 1976 edition, for which the introduction has been completely rewritten. Thus, without qualification, it can be stated that the *CFFS Index* is an essential tool for everyone involved in film programming, whether it be for a film society, courses in film studios or operating a repertory cinema, and the $25 cost is money well spent.

Tribute should also be paid to those responsible: Arne Ljungström, who handled administration; Pat Thompson for innumerable calls on film distributors researching the titles they had available, and Austin Whitten for the computer programming. In previous years, Aideen Whitten was responsible for data entry but for the upcoming issue, this has been handled by the administrator and programmer, considerably increasing their workload. All in all, despite these quibbles from a one-time editor in the print medium, a very professional job.

Douglas S. Wilson

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FILM REVIEWS

Don Taylor's

Echoes of a Summer

d: Don Taylor, **sc:** Robert L. Joseph, **ph:** John Coquillon, **ed:** Michael F. Anderson, **sd:** Richard Lightstone, **a.d:** Jack McAdams, **m:** Terry James, **original theme** Richard Harris, **cost:** Ton Talsky, **wardrobe:** Denis Sperdouklis, **l.p.:** Richard Harris (Eugene), Lois Nettleton (Ruth), Jodie Foster (Deirdre), Geraldine Fitzgerald (Sara), **exec. p:** Sandy Howard, Richard Harris, **assoc. p:** Dermot Harris, Muriel Bradley, **p. man** Michael S. Glick, 35 mm Eastmancolor, **running time** 99 minutes.

The unhappy family in **Echoes of a Summer**

There is a seed of an idea dropped into the script of **Echoes of a Summer** about the middle when we are desperately trying to fix our attention in this story. The director, Don Taylor, caught it for a moment, then dropped it; the author, Robert Joseph, played hide-and-seek with it to the end of the film.

The "idea" has to do with a young girl, who knows she is close to death, feeling cheated because she will never get old, because she will never make love and because the fantasies of her childhood will never be tested against life. Perhaps not original in itself, but **Echoes of a Summer** needed some strong element to tie the film together and to bring an authenticity to the emotions portrayed in it.

In one sharp yet poignant scene, 12-year-old Deirdre (Jodie Foster) is caught unawares playing in her castle. When she turns we see that Deirdre has made up her face to look pale, wrinkled and old.

Later, on the beach with her 10-year-old friend Phillip (Brad Savage), she asks him to lie down beside her so she can get the feel of a man close to her. If neither actor quite musters the proper mix of awkward eagerness for the scene, we let it pass because there is a deep well of meaning to their clumsiness.

However, these two scenes are isolated high points in a film story which is more concerned with the tensions and misdirected concern of the parents of the dying chiild.

Her parents have gone into debt to buy a big white house with a veranda overlooking the Nova Scotia seashore to make Deirdre's end a little easier. The three of them and a governess, in unfamiliar surroundings and completely isolated, can neither cover up the horror of the impending death nor attempt some semblance of normal life. They are waiting, playing games while they wait, but waiting.

Deirdre is the one who faces the situation squarely, even making rather osé jokes about it. Her mother (Lois Nettleton) is still looking for some last ray of hope among the many heart specialists she has consulted. Father (Richard Harris) is lost in a fantasy world he shares with his daughter.

My gosh, but Richard Harris is stiff and glum in this film. An actor with considerable physical presence, he somehow lacks the emotional wherewithal to give depth to this role.

The fault lies, in part, with a script which is merely wordy when it attempts wit, and is overly punctuated with lines calculated to pull at the heart strings.

One suspects Jodie Foster felt more comfortable as the whore in **Taxi Driver** than she did in this pity role. With lines like "I miss you already, Daddy", even someone more cuddly than Jodie would have trouble convincing us.

Echoes of a Summer is an emotional grab bag. It builds a case on despair, then turns to champion the happy ending; well, a relatively happy ending... Deirdre's courage forcing her parents to come to "peace" with their loss.

Though this film is frustrating to an extreme both for the inadequacies of script and presentation, it is the kind of film that develops a following. A following among people who are looking for an antidote to what is perceived as a frenzy and emotional sterility in the society they live in and in their own lives. Many of these people will go home satisfied with **Echoes of a Summer** and its message of conciliation.

If I am sour on this film it is not because it is a melodrama but because the actors in it, perhaps with the exception of Brad Savage, don't give any indication that they believe in the script. It seems to me that is important when a film is fishing for emotions.

I would be willing to make a case in defense of melodrama for the development of the Canadian film industry as a whole. Our filmmakers cannot all afford to be *les artistes!* **Echoes of a Summer,** however, never departs from the ruts of the genre and, to set things straight, it is an American film shot in Nova Scotia with some locals on the crew and the "participation" investment of Astral Films, in Montreal.

Joan Irving

REVIEWS OF SHORT FILMS

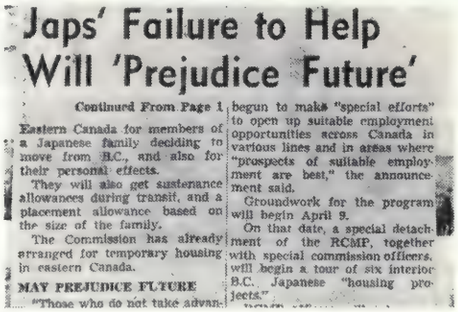
Enemy Alien

d: Jeanette Lerman, **commentary:** Stanley Jackson, Jeanette Lerman, **narration:** Stanley Jackson, **ph:** Eugene Boyco, c.s.c., **animation ph:** Raymond Dumas, Simon Leblanc, **sd. ed:** John Knight, **sd. rec.:** Jean-Pierre Joutel, **m:** Eldon Rathburn, Shakuhachi played by Takeo Yamashiro, **consultants:** Michiko Sakata, Roy Shin, David Suzuki, **exec. p.:** Wolf Koenig, **p.c.:** National Film Board of Canada, 1976, **35 mm,** color and black and white, **running time:** 26 minutes 49 seconds, **dist:** N.F.B.

Racism is something that only happens in other countries. As Canadians, we deplore events that occurred in Nazi Germany, we are indignant about the Southern United States and righteous about Rhodesia. It can't happen here, we smugly conclude from our comfortable pews, forgetting that, in fact, it can and did. The story of 23,000 Japanese-Canadians and what happened to them during the second world war is a black stain on the Canadian psyche, a record of cruel injustice so unpleasant to recall, that perhaps it is best to let bygones be bygones. But **Enemy Alien** does not let us off easily; through its quiet words and quiet images, it is a film which stirs the conscience and moves us to question the very basis on which our country was founded.

At the turn of the century, Canada was flooded with immigrants. In many parts of the country, the need for manpower was so acute that immigration was actively solicited. We saw the Orient as a source of cheap labor for the railroad and budding logging and mining industries. Exploitation was a matter of official policy; by law, Orientals were paid a daily wage one half that of white workers. Greatly needed, but not wanted, they were made to feel unwelcome in many ways. They were forced to live in ghettos, barred from voting and excluded from the professions – and occasionally, the good burgers of Vancouver would foray into Chinatown to smash up their shops and businesses. As the years went by this racism became ingrained and the Orientals were driven more and more into their own world. Pearl Harbor provided the opportunity to turn public intolerance into official policy and within days of the start of hostilities the full fury of Canada was turned against its innocent citizens of Japanese origin. Identity cards, confiscation of property, detention camps and, finally, forced deportation were carried out with a thorough determination worthy of Nazi Germany. **Enemy Alien** clearly shows that these harsh measures carried out under the War Measures Act had nothing to do with military security. The proof was that when the war and the hysteria was over there had been no plots, no spies, not one single act of disloyalty on the part of these Japanese-Canadians. All that remained were the broken families and shattered lives, and the smug Liberal politicians who carried out these policies in the name of their loyal constituents. It took until 1949 before Japanese-Canadians were finally given the vote – dispersed across the country, they remain with us, a battered, quiet minority still wondering why they were singled out; what in fact they had done.

How does a film deal with such powerful material? How does it fight against our natural desire to deny and forget? Alain Resnais' short film on German death camps, **Night and Fog,** uses color and a moving camera to make us question the nature of human memory. Donald Brittain's **Memorandum,** on the same subject, contrasts past horrors with present-day normality in Germany using a matter-of-fact commentary to remind us that evil is not only banal, but universal. In **Enemy Alien,** Jeanette Lerman uses similar techniques. The story is told with documentary footage and newspaper clippings of the times, present-day films of what is left of the detention camps, but primarily, we have the photographs taken from the scrapbooks of the Japanese themselves. Curiously, there are no interviews in the film and because of this, the photographs really do stand out – the frozen moments, silent encapsulations of the past. The strong but low-key narration for the film was written and spoken by Stanley Jackson. It is typical NFB commentary in the sense of being cerebral


Japs' Failure to Help Will 'Prejudice Future'

Continued From Page 1

Eastern Canada for members of a Japanese family deciding to move from B.C., and also for their personal effects.

They will also get sustenance allowances during transit, and a placement allowance based on the size of the family.

The Commission has already arranged for temporary housing in eastern Canada.

MAY PREJUDICE FUTURE

"Those who do not take advan-

begun to make "special efforts" to open up suitable employment opportunities across Canada in various lines and in areas where "prospects of suitable employment are best," the announcement said.

Groundwork for the program will begin April 9.

On that date, a special detachment of the RCMP, together with special commission officers, will begin a tour of six interior B.C. Japanese "housing projects."

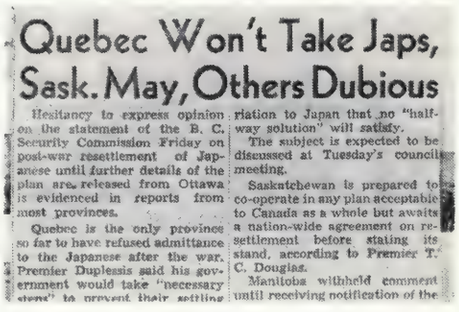
Jap Deportation Order Goes To Supreme Court

Validity Test Set for January 24 After Comm

(By Cana

OTTAWA, Jan. 9.—The providing for the deportation tested before the Supreme C January 24.

An order-in-council referr a test was passed by the cabi a request from a Toronto com


Quebec Won't Take Japs, Sask. May, Others Dubious

Hesitancy to express opinion on the statement of the B. C. Security Commission Friday on post-war resettlement of Japanese until further details of the plan are released from Ottawa is evidenced in reports from most provinces.

Quebec is the only province so far to have refused admittance to the Japanese after the war. Premier Duplessis said his government would take "necessary steps" to prevent their settling

riation to Japan that no "half-way solution" will satisfy.

The subject is expected to be discussed at Tuesday's council meeting.

Saskatchewan is prepared to co-operate in any plan acceptable to Canada as a whole but awaits a nation-wide agreement on resettlement before stating its stand, according to Premier T. C. Douglas.

Manitoba withheld comment until receiving notification of the

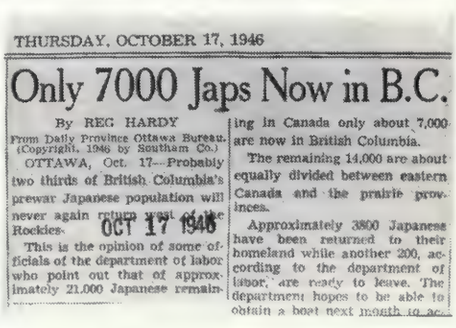
RELUCTANT JAPS GO ABOARD SHIP HERE

More Than 500 to Sail for Orient Early Tomorrow

OCT -1 1946

By RAY GARDNER

More than 500 Japanese men, women and children boarded the American transport Marine Falcon here this morning to begin the long voyage to Japan—and many of them expressed a reluctance to leave Canada, adopted home of the adults, birthplace of most of the children. They sail early tomorrow.


THURSDAY, OCTOBER 17, 1946

Only 7000 Japs Now in B.C.

By REG HARDY

From Daily Province Ottawa Bureau. (Copyright, 1946 by Southam Co.)

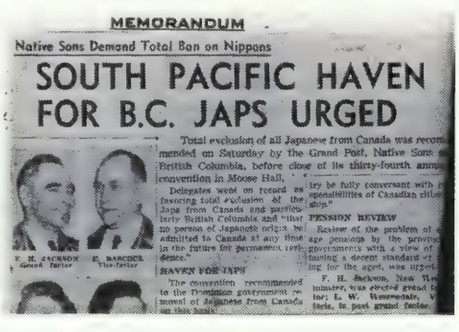
OTTAWA, Oct. 17—Probably two thirds of British Columbia's prewar Japanese population will never again return west of the Rockies.

OCT 17 1946

This is the opinion of some officials of the department of labor who point out that of approximately 21,000 Japanese remaining in Canada only about 7,000 are now in British Columbia.

The remaining 14,000 are about equally divided between eastern Canada and the prairie provinces.

Approximately 3800 Japanese have been returned to their homeland while another 200, according to the department of labor, are ready to leave. The department hopes to be able to obtain a boat next month to ac-


MEMORANDUM

Native Sons Demand Total Ban on Nippons

SOUTH PACIFIC HAVEN FOR B.C. JAPS URGED

Total exclusion of all Japanese from Canada was recommended on Saturday by the Grand Post, Native Sons of British Columbia, before close of its thirty-fourth annual convention in Moose Hall.

Delegates went on record as favoring total exclusion of the Japs from Canada and particularly British Columbia, and that no person of Japanese origin be admitted to Canada at any time in the future for permanent residence."

HAVEN FOR JAPS

The convention recommended to the Dominion government removal of Japanese from Canada on this basis:

try be fully conversant with specialities of Canadian citizenship."

PENSION REVIEW

Review of the problem of old age pensions by the provincial governments with a view of insuring a decent standard of living for the aged, was urged.

F. H. Jackson, New Westminster, was elected grand trustee; L. W. Townsend, Victoria, ex-past grand trustee,

and aloof, but in this film it works extremely well; the very distance of the words adds to the strength of the pictures. The net result in that the outrage occurs not as rhetoric on the screen but in the hearts of the audience. The facts pile up, coolly, one on top of another; the pictures proceed, not horror pictures but a family eating lunch in a wooden cabin in the interior of British Columbia, a school play, a wedding, ordinary Canadians taking snaps with their Kodak. And you watch the events unfold and you shake your head. Who are the persecutors, why is this happening here?

There is a bit of irony in the fact that the National Film Board should be the organization producing a film like this. During the second world war, they were one of the chief purveyors of government propaganda in series like **The World in Action** shown bimonthly in theatres across North America. One such screen editorial, **The Mask of Nippon** (available for rental through McGill University's film library) used all the considerable skill and power characteristic of the series to produce a message of hate worthy of Joseph Goebbels. "The soldiers of the rising sun are little men," booms Lorne Greene, narrator of the series, "two-faced; with a modern and progressive surface thinly hiding their savage and barbaric double character!" It was wartime and anything went, but the appeal of the film was clearly racist; in interesting contrast with the mild and reasonable manner in which similar films treated our Caucasian enemies. The films that the NFB made during the war well reflected the spirit of the times and the respective fate of these two groups of immigrants.

The power of **Enemy Alien** is that it is not a sermon, in no way a preachy film. Its message, while never stated, is clear. Canada is a country formed by its immigrants but it has not been kind to all its immigrants. Our system of justice and democracy in which we all place such trust can bend to political expediency. Our land has been good to many but is also a country built on the exploitation of others. And we too are capable of "savage and barbaric forces" which must continually be kept in check. To remind us is this film and the haunting faces of our fellow Canadians – the enemy that never was.

Ronald Blumer

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CAPSULES

by Natalie Edwards, Ronald H. Blumer and Gary Evans

Propaganda Message: (NFB) Bouncy uncluttered cartoon in two languages at once (alternate subtitles) which shows the natives in snow and sleet and sun in all manner of ways. Nerenberg and Arioli and Information Canada are to blame for this very funny Canadian comment on Canada and the forever-snowed Canadian people. 13 minutes 20 seconds. C 35 mm (NE)

Mask of Nippon: (NFB from **The World in Action** series, 1942) One of the worst examples of NFB wartime propaganda, reflecting crudely the racist overtones of this desperate period. The majority of **The World in Action** releases underscored humanistic values and promised that the common man the world over would emerge from the war victorious. (GE)

Enemy Alien: Dir. Jeannette Lerman (NFB). The sad story of the Japanese-Canadians during the Second World War, the internment camps, the confiscation of their goods and, for some, their deportation — all without a shred of evidence of their disloyalty. The quiet photographs from the scrapbooks of the Japanese themselves and the quiet narration create a mounting rage at the magnitude of the injustice. (RB)

Just a Minute: One-minute quickies made by women from all over Canada as part of a training program at the NFB's integrated Studio D. Six examples: **Headache** by the Vancouver Collective, Reel Feelings, depicts a woman reciting her desperate wants and needs, but wipes out its effect with an easy laugh-off ending as a man listening to her notes that he 'has troubles too'. Moira Simpson and Liz Walker of Vancouver made **Can You Hear Me?**, again more amusing than punchy, in which a lady shouts these words in the street to a non-responsive public. But **Categorization** by Montreal's Tina Horne, by contrast, packed a real punch. This excellent bit simply showed a young person of 10 or 11 full frame, and as sexist clichés were recited voice-over (girls should be neat... boys don't cry, etc.) a slow zoom brought the child closer until only the eyes stared out from the screen, while the audience continued to wonder if it was a boy or a girl. From Montreal also was **It's No Yolk** by Terri Nash, a playful cut-out animated world of women emerging from an egg-shaped globe to illustrate that half the world's population is female. **Witches** by Toronto's Joan Hutton took another look at the sorceresses of the past and the politics that persecuted them, and finally, Margaret Pettigrew's **Interview** used role reversal to point out unfair hiring practices. Dist.: write Studio D, P43, National Film Board, Box 6100, Montreal. (NE)

My Friends Call Me Tony: Dir. Beverly Shaffer (NFB). A delightful documentary about a 10-year-old boy leading a normal and fulfilled life despite his blindness. The film is narrated by himself and covers his training in activities of daily living at the Montreal Institute for the Blind. The film shows him shopping, playing the piano, cooking, playing hockey and just messing around being a kid. In some parts the film is a bit stagey, but it is helped by the natural and spontaneous narration. (RB)

Goldwood: (NFB) Kathleen Shannon's personal trip into her past is an autobiographical exploration of her memories and influences which is made accessible and charming by Blake James' appealing watercolors, and her quiet, frank voice-over commentary. 21 minutes. C 16 & 35 mm. (NE)

Years of Struggle is a biographical portrait of Leonard Hutchinson, printmaker, whose artwork on Depression Canada is presented as a graphic document of the nation's torn social fabric. The film's attraction is less to the man and his sojourns than to the natural movement and depth which the camera discovers in his prints. By Gloria Monteyo and David Fulton, 93 Pears Ave., Toronto. 26 min. C 16mm. (GE)

Creating Space: Dir. Peter Lauterman. The film documents the establishment of an artists' living, selling and working space in a factory building in Toronto. It is a slick assemblage of interviews with the organizer of the project, Charles Pachter, as well as some of the artists in the building. It comes across as a somewhat scattered document, but one which could be used as a lively study tool for people interested in setting up similar co-op efforts, no matter what the field. 25 min. C 16 mm. Gatineau Productions, 24 Ryerson Ave., Toronto. (RB)

A Matter of Choice: The film shifts from demonstrating a community's helplessness in the face of social decisions taken in favor of nuclear power without their knowledge to the formation of citizens' pressure groups to represent the voice of the many. The important question of health hazards in uranium mining is raised by a dying victim who tells his story. Dist.: Tetra Media Productions, Box 188, Station B, Toronto. 28 min. C 16 mm. (GE)

Beyond Shelter: Strongly influenced by the 1937 documentary classic **Housing Problems**, this refreshingly optimistic film investigates the differences in care of the elderly in North America and in Denmark, emphasizing the humor, self-reliance and social integration of the Danish elders. North American audiences learn how they too can plan for care of the aged. By Ron Blumer. Dist.: Film Library, McGill University, P.O. Box 6070, Station A, Montreal. 25 min. C 16 mm. (GE)

Limited Engagement: Tom Braidwood is concerned with media manipulation of people, and this short devastating attack on the uncritical audience infuriates those who fall into its cruel trap. Brilliant and brutal. Dist.: contact Pacific Cinematheque, 1616 West 3rd Ave., Vancouver. (NE)

Cream Soda: Dir. Holly Dale. Bad sound and dim red light do not seriously harm but rather enhance this direct-cinema look at the inside of a body-rub parlor. Uneven, and roughly put-together, the 12-minute short carries an air of authenticity as we eavesdrop on some unusual shop-talk. CC: 23:39. Dist.: CFMDC, 406 Jarvis St., Toronto. (NE)

They Call Us Les Filles du Roy: (NFB) One of six in a Challenge for Change series concerning female life, this 90 minutes combines a poetic political approach with direct cinema and collage for a cumulative comment on the Quebecoise, past, present, and future. It is eclectic and evocative with a strong emotional base tying its disparate elements and superficially miscellaneous material together. Anne Claire Poirer and Margo Blackburn. (NE)

Wind Fron the West is obviously Tom Braidwood's nod to Godard as he examines another culture and its extinction. Extended slow fades and long slow shots capture something of the tragic loss of a society of western Indians in BC through old photographs. Dist.: contact Pacific Cinematheque, 1616 West 3rd Ave., Vancouver. (NE)

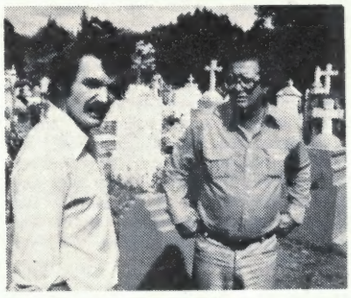
Potlatch. Dir. Dennis Wheeler. Solidly researched, strongly motivated, the film reveals the injustice of the infamous Potlach laws that forbade the Indians their ancient tribal rites by which surplus wealth was exchanged for status. Documentary footage, old film clips, stills and dramatic reconstructions present the evidence in depth. 53 minutes. C 16 mm. CC: 21:49. Dist.: Pacific Cinematheque, 1616 W. 3rd Ave., Vancouver, B.C. V6J 1K2 (West) and CFMDC, 406 Jarvis St., Toronto (East). (NE)

Cree Hunters of Mistassini (NFB) portrays the major aspects of the Cree hunting culture of the James Bay region. The coming of technological society and the power project may destroy all this. When the film was shown in Mistassini, it inspired dozens of Cree to leave temporarily for the bush to rediscover their heritage. 58 min. C. (GE)

Serpent River Paddlers: Dir. Anthony Hall. Surprise of surprises, a documentary about Indians in Canada that is not depressing. The film shows the successes of the Huron Indians in Quebec, their full employment and wealth through industries mixing mass production and traditional techniques. Their story is imaginatively told through the intercutting of the manufacturing activities (250,000 pairs of snowshoes last year) with a canoe race and portage held each summer on the reservation. The film is unfortunately very television in both content and style, but presents an interesting contrast to most films available on the subject. 14 min. C. Dist.: Film Arts, 461 Church St., Toronto. (RB)

Cold Journey: Dir. Martin Defalco. "It is no good learning to be an Indian: the Indian ways are dead. Learn to be a white man!" Buckley is taken away from his Cree parents as a young child and sent to white boarding schools. He does not know his own language and has little understanding of his people's culture. This dramatic film tells of his yearning to find his roots, a desire ultimately frustrated by well-meaning whites. The cultural no-man's-land experienced by the native people, particularly the young, is powerfully presented in this film with no simple answers provided. White civilization is portrayed through Indian eyes as brutal, neurotic and unrelentingly ugly, while Chief Dan George is at his fatherly best as the archetypal Indian figure. NFB feature length. (RB)

Volcano: Dir. Donald Brittain (NFB). Brittain **(Bethune, Lord Thomson of Fleet, Leonard Cohen)** has reached a new peak of cinebiography in this brilliant portrait of Malcolm Lowry. The film takes us through his long struggle with alcohol and the devil and the production of his one great novel, **Under the Volcano,** a life's work which cost him everything. Images from Mexico where Lowry wrote the book combined with readings by Richard Burton meld together into an all-feeling, all-seeing, alcoholic high reaching beyond the words and pictures of Lowry's life, into his very soul. This is not a literary film or one for specialists, it is a two-hour experience which drills deep into the subconscious, going well beyond conventional documentary or fiction. (RB)



Aucassin and Nicolette: Lotte Reininger is alive and well, and made this delicate and timeless silhouette animation of the old fairy tale while at the NFB on special invitation in 1975. (NE)

Boo-Hoo: (NFB). A comic irrelevancy extricated from **Atlantic Canada,** in which a retired cemetery curator offers a Cook's cemetery tour of the deceased of St. John, N.B. Surveying his eternal domain, he remarks in dialect that the unmarked graves are located in a corner of the cemetery which has the best drainage and sandy soil. Perhaps this is a social statement about divine justice. (GE)

Backlot Canadiana: Dir. Peter Rowe. This is the painfully funny account of how our potential Canadian film quota plans were scrapped in 1946 for mere mentions of our country in Hollywood films. In a lively 20 minutes you can get the same sense of indignation and irony that Berton's well-documented tome **Hollywood's Canada** delivers rather more heavily. CC: 20: 62. Dist.: P. Rowe, 9 Cunningham Ave., Toronto, Ont., 1974. (NE)

I.F. Stone's Weekly: An intimate look at crusading journalist I.F. Stone, whose anti-Vietnam War propaganda was vindicated after years of relentless opposition. Timing, pacing and cuts of newsreel footage become a visual allegory for the victory of one man's reason over many others' madness in a liberal democracy which had become ill. By Jerry Bruck. Dist.: Open Circle Cinema, 3668 Park Ave., Montreal. (GE)

Haiti: Dir. Peter Rowe. A slick sensationalist travelogue, a cross between Jacopedi's **Mondo Cane** and something Eastern Airlines might turn out. The film tells us that all is beaches and cream with happy natives dancing and voodooing in colorful costumes, protected by their ever-friendly secret police. 1975. 28 minutes C 16 mm. Produced by Rosebud Films. Available from Viking Films in Canada. (RB)

Holy Ganges is an Occidental's fascination with India's religious culture built around the Ganges River. Parade, festival bodies rotting in the Ganges and cremation on its banks are all recorded for their effects as spectacle. Where is Mrs. Gandhi's India? By Karl Shiffman. (GE)

Impressions of China: Don McWilliams has edited film from a group of 25 students who visited China, and backed by taped comments from two of them, produced a view of China that is revealing in its limitations rather than its breadth. 22 min. C 16 mm. Dist.: Marlin Pictures, 47 Lakeshore Rd. East, Port Credit, Ont. (NE)

Glimpses of China (NFB) **(Images de Chine)** may be China as the Chinese experience it. The film's mirror-like quality appears to allow nothing from the outside to impose itself. The slow tempo lets selected aspects of Chinese life permeate one's consciousness. Photographed with a kind of 'innocent eye' technique and devoid of commentary, this film is a refreshing alternative to the many "let's understand China" films of today. China is inscrutable. (GE)

Temiskaming workers reopen their town's mill and become joint owners with private capital and two governments. The euphoria of victory is dashed with the realization that workers are still alienated in the capitalist milieu and that pride in their labor can come only with their complete ownership of the mill. By Martin Duckworth for Challenge for Change (NFB). In two parts. (GE)

High Grass Circus follows a tent circus drifting from town to town. Performers, animals and vehicles are mired in a routine of less-than-mediocre showmanship, exemplified by the creation of "El Flamo", the human blowtorch, in five minutes and the travails of the lady on the high rope whose stuck foot leaves her dangling in air. This is Fellini without the make-up. (GE)

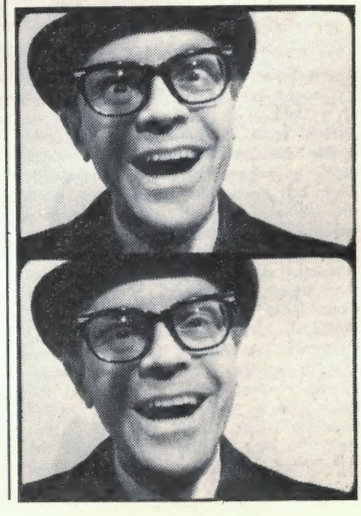
Salvador Allende Gossens: (NFB). Not really a film but an interesting document of several speeches made by Allende to a group of visiting Canadian miners and union officials. Despite the forced circumstances and long monologues, the warmth, humanity and intelligence of the assassinated leader comes through. He compares Chile with Canada – "We both have political independence but our primary task must be to get control of the real center of power, the economy..." (RB)

Campaneiro is a BBC documentary on martyred Chilean folksinger Victor Jara, who is portrayed as more than a friend and more than a fellow worker in Allende's Chile. Jara's wife recounts painfully and personally the horror of the fascist victory over Allende. The film impresses the audience powerfully, summoning up the collective guilt of the rich and liberal West. (GE)

Selling Out: Sentimental, tedious and turgid, this is a contrived burlesque, about an old man on Prince Edward Island who sells the family farm. The film could have been called **Dead End.** By Tad Jaworski. (GE)

The Working Class on Film: (NFB). By Susan Schouten. Peter Raymond, editor. An inspiring propaganda piece on John Grierson's philosophy of film propaganda. Reminiscent of the hard-hitting idealistic messages of the Second World War, it sings a paeon to the working class and demonstrates how the documentary idea is waiting to be resuscitated and applied to the films of the '70s. (GE)

Metamorphosis: Dir. Barry Greenwald. Official Canadian entry in the Short Films Category, Cannes, 1976: Bob Green performs with skill as the everyday ordinary bourgeois man who adds an element of excitement and adventure to his regular daily routine by incredible additions to the surprising number of things he learns to manage alone in an elevator, going down. Under the pixillated humor lies an ominous sense of futility and the brief 10-minute film is strongly controlled for subtle effect. B/W. CC: 23: 38. Dist.: Faroun Films. P: Conestoga College, 1975. (NE)



Une production de
l'Office national du film du Canada

Le film officiel des Jeux de la XXIe Olympiade Montréal, 1976

Distribution internationale juin 1977

Pour plus de détails entrer en contact avec
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Téléphone (514) 333-3399
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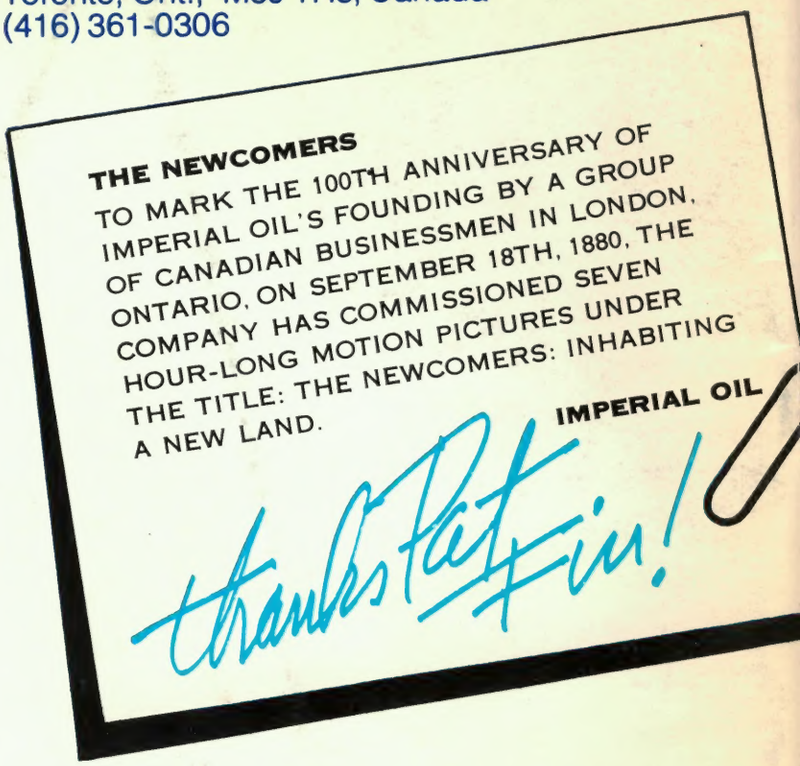
THE NEWCOMERS
TO MARK THE 100TH ANNIVERSARY OF IMPERIAL OIL'S FOUNDING BY A GROUP OF CANADIAN BUSINESSMEN IN LONDON, ONTARIO, ON SEPTEMBER 18TH, 1880, THE COMPANY HAS COMMISSIONED SEVEN HOUR-LONG MOTION PICTURES UNDER THE TITLE: THE NEWCOMERS: INHABITING A NEW LAND.
IMPERIAL OIL
thanks Pat Fin!

Toronto
April 14, 1976

Mr. Fin Quinn,
Quinn Laboratories Limited,
380 Adelaide Street West,
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Dear Fin:

Thank you indeed for your reply to my letter of February 27, 1976 and for your cooperation in the various tests we conducted. It is with great pleasure that I can inform you that Quinn has been selected to handle all our laboratory work and Mirrophonic all our sound requirements on this production. I know you share my view that this whole decision-making process has been done in an open and professional way and I can assure you that Imperial Oil Limited, who shared with us in these deliberations are fully confident of the talents and skills that your organization will bring to this task.

I should like us to have an early meeting with Fern Aube to organize logistical details and I shall probably prepare a more formal document accepting your bid and attaching the terms and conditions to which you agreed as supplementary documentation.

I trust that we will see you at the announcement tomorrow.

Best personal regards,

Pat Ferns
Director of Production

PF/lb